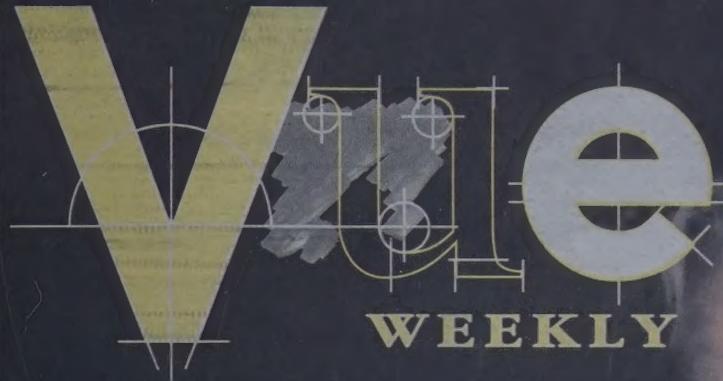


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**CRISPIN GLOVER SHOWS OFF HIS BIG SLIDE SHOW . PAGE 25**



**GREG  
KEELOR  
FINDING INNER PEACE  
OUTSIDE BLUE RODEO**

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**DAVID ALBAHARI**

**SERBIAN WRITER FINDS NEW HOME**

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**ECLECTIC DANCE ON THE EDGE**

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WEEKLY

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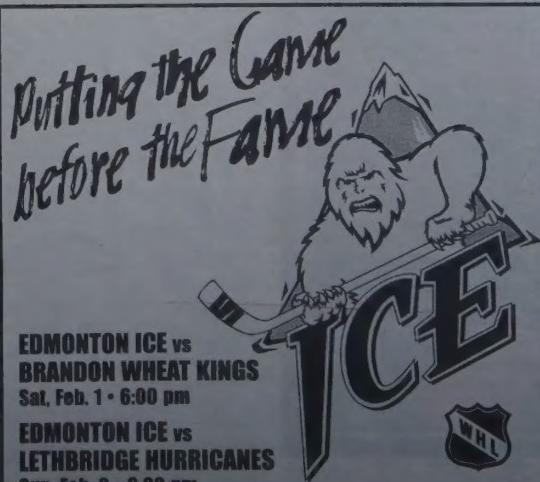
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- Lesson 5... IMPORTANCE OF A FINANCIAL ADVISOR

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# On Montréal: cloudy, multicultural future

BY BRAD WILLIS

I don't remember the beggars.

An article in the newspaper says that at some time since I worked in Montréal more than 25 years ago, there has been a flight of the prosperous francophone middle class to the suburbs. Had Montréal not annexed somewhere-or-other, its population would have fallen to less than a million. As it is, the tax base is being eroded.

A friend and I are sitting having ice cream cones and watching a flea market on Rue St. André. A fat, swarthy lady walks up to us and thrusts a piece of paper at us. It says (in French), "I am a Romanian refugee. I am hungry. Please give me something to eat." Ensconced outside the classy restaurants are beggars.

The newspaper article says that all the people in Quebec who won't (or can't) work drift in to Montréal. They live, somehow or other, on government handouts.

I walk for several hours up and down Rue Ste. Catherine. I used to have a theory, which I formulated *en flânant* Rue St. Catherine (when I lived on the corner of Sherbrooke and Champlain near the *Jardins Botaniques*). My hypothesis was that there were, say, 11 or 12 daughters in each of these huge French-Canadian families crammed into walk-ups in Montréal's essentially unilingual francophone *quartier est* (my sales territory). Eleven of them would stay home sewing gorgeous outfits for the prettiest one, who would display them by walking up and down Rue Ste. Catherine every night.

Now, of course, those huge families we used to joke about (Jean Chrétien, for example, is one of an unbelievable 19 children, at least) are gone. Lucien Bouchard is complaining that the *Québecois* have become one of the least fecund of what he tactfully referred to as the "white races." And now Rue Ste. Catherine is some kind of epigone of sleaze. You have *Club Sexe*. Then a Burger King. Then *Peep Show 24 heures*. Then a McDonald's. People with their caps out. You are supposed to put money in those caps.

On the plus side, there seem to be a lot more people of different colors than there were. A lot more black people, mostly speaking French. Asian kids on skateboards weaving through the crowd, hollering in French. Two kids walk past me; a West Indian accent ("but, man, I don't know..."). People speaking languages that are neither French nor English—"allophones," as they're called in the politically correct terminology.

The newspaper article says that the absorption of these allophones is one of Quebec's biggest problems. They almost all live in Montréal, where (because the population base is declining) they are becoming proportionally more and more numerous. If they had their druthers, they'd have their kids educated in English, but the government won't allow it.

The papers are full of something that happened at a high school whose students are 83 per cent Greek. Some teachers told the *Journal de Montréal*, a local tabloid, that the day classes ended, the students burned all their French books as an anti-Quebecois gesture.

It turned out that, hey, wait a minute: the Greek kids had in fact burned *all* their books. Seems it's a well-known Greek school's-out custom. (Well-known, that is, if you're Greek. If high school students haven't changed too much since I was one, it may be a custom with a cross-cultural future.)

Some of the students were interviewed. The teachers, they said, were a bunch of racists. The teachers didn't like Greek kids.

The teachers, re-interviewed, were unrepentant. Okay, maybe we were wrong, they said. But the fact that we all assumed they were singling out their French books shows just what rotten kids they are and how bad things are around here. We can't get them to speak French in class. The Quebecois students are forced to speak English.

Back in my hotel room, I turn on the TV. The Minister of Education is being interviewed. He says he will take the allophones' demands to cabinet. Questioned further, he says he won't actually support their demands. He didn't say he would. All he said, he points out, was that he'd take the demands to cabinet.

Hmmm. I open *La Presse*. There's a half-page Op Ed article by George Tombs entitled "*Pourquoi je reste—témoignage d'un Anglo*" (Why I'm staying—the testimony of an 'Anglo')." A blurb

describes the author as a journalist who "explains here, in excellent French, why he has decided to stay in Québec, unlike some others" who apparently are also being given space on the Op Ed page to say good-bye.

His argument boils down to this. Sure, our numbers are decreasing. Sure, the government is making the education of our kids a bureaucratic nightmare. OK, Bill 101 is disgusting. And yes, there are a lot of "paranoid and venomous ultranationalists." But for every one of them, there are "quantities of francophones who are both responsible and respectful and who ask nothing more than to stay good neighbors." But here's Mr. Tombs' clincher—the argument that he's really relying on:

"And to those anglophones who are packing their bags, or who are perhaps thinking about doing so, I would pose the following question: is it really more difficult to live under the Charter (of the French Language—i.e. Bill 101) than to go bankrupt in Toronto, to be caught in a crossfire in Miami, or to kick the bucket from a pulmonary disease in Los Angeles, that frightfully polluted city? My cousin preferred to grow up in Chicago. Every day he had to run home from school so as to avoid being assaulted in the street! We're not yet at that point in Montréal."

Kinda makes you want to break the lease, forfeit the damage deposit, pack the kids and the dog in the minivan and head east to be a part of all this, doesn't it? Better than having to put up with the horrors of (say) Edmonton where

Please see *Montréal*, page C

## Your VUE

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Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9, or fax to 426-2889. E-mail <office@vue.ab.ca>  
Please include your full name and address.

ANOTHER CARTOONIST SHOT  
Re: "Cartoonist: A very flash show"  
by Araxi Arslanian (Vue, Jan. 16-22)

In the review for *The Cartoonist*, Araxi Arslanian laments about theatres not giving the audience any warnings on the use of strobe lights. I appreciate her concern for the small percentage of the population who are adversely affected by strobe lighting. Unfortunately, she was wrong about being warned.

The *Cartoonist* was an extremely enjoyable night out. Too bad Araxi rushed home.

Nancy Siever  
Edmonton

**VUE WEEKLY**

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Write, fax or e-mail us if you have  
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as much as we crave praise.



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# Pack legend allows hope for pro sports

## Vue from the top

After last week's tirade about the incursion of American culture onto Canadian soil, this column may seem somewhat hypocritical. But let it be known that nowhere in last week's column did the Humble Editor single out football as a cultural institution. I mentioned bockey—but not football. So there.

The most important saving grace in the world of North American professional sports (at least in the last decade) occurred last Sunday.

The Green Bay Packers won the Super Bowl. No, the miracle wasn't the fact that football's most storied franchise had returned to glory after a 29-year drought. No, the miracle wasn't the stellar play of their star quarterback, Brett Favre, who wrestled with alcoholism and addiction to pain killers before the start of the '96-'97 season. No, the miracle wasn't the fact the game was actually somewhat entertaining this time 'round.

What makes the Green Bay Packers so amaz-

ing is that, in today's world of multi-million dollar endorsement deals and salary packages, they shouldn't have even survived to play in the big game. While NHL franchises leave small Canadian markets in droves, while the NBA struggles with the possible relocation of the Sacramento Kings (who relocated to Northern California from Kansas City), while NFL franchises find more new homes to shack up in than a seasoned gold digger and while Major League Baseball still languishes in a post-strike stupor, the Packers not only survive—they thrive. They once split their home games between Green Bay and Milwaukee to make themselves more accessible to a medium-size market. Those days are gone.

You see, the Packers do not have an owner. They are a community-owned team—the only team in North America's major leagues to have such a structure. They are probably an example of the only way a pro team can survive in small market—by not having a profit-hungry owner at the helm. In Wisconsin dairyland, Packer tradition is far more important than multi-million dollar deals with shoe companies. The Packers' ownership structure makes it virtually impossi-

ble for the team to move.

Green Bay's population is 96,000. That's not a typo. The Packers are the only remaining throwback to the early days of the NFL, a league which thrived before the Second World War because it placed its franchises where the love of football was the strongest—in smaller, midwestern agricultural communities. Green Bay was never meant to hold onto its franchise as the NFL became a high-rolling league. It should never have been able to hold onto the Packers while the Cowboys spent more money than the GDP of some nations to become a football dynasty.

But staunchly, this small community gathered the resources not only to keep its franchise, but to sign top-notch free agents like Reggie White and Keith Jackson. What no one ever counted on was how much the people of Green Bay had made football a part of their collective conscience—a love affair that no sweetheart Baltimore stadium deal could destroy.

Because Green Bay is so small, the athletes who play for the Packers cannot isolate themselves in mansions on the fringes of town, much like they do in every other major-league city. They cannot lead isolated lives. Green Bay is a community where the football team is comprised of the guys next door.

In Green Bay, football is an industry. Fans from across Wisconsin's dairyland gather on the field named after Packer great Curly Lambeau. They hope their team can win a trophy named after Vince Lombardi, another Packer legend. They place styrofoam cheese quarters on their heads, a celebration of the fact that these people have nothing in common with big-city folk. Giants fans they are not. The football field is their place of worship on Sundays.

Celebrating Green Bay's triumph is more than extolling the underdog; it is a total spit in the face of all that professional sports has become. A cry that tradition, not silly-looking purple and teal jerseys, is what sells the game in the long run. Our Oilers could learn a lot from the fine folks in Green Bay. In fact, the entire NHL, that would rather have the Boston Bruins wear piss-yellow third jerseys, could learn a lot from Green Bay.

Long may the Packers reign. Don't you think they make far better heroes for our children than the Dallas Cowboys? The Super Bowl will never be played in Lambeau Field—but, once again, this large stadium in a small town has become an important shrine in the sports world, not just because of the athletic feats which have occurred there, but what it stands for: identity over greed.

that we in Alberta are, despite everything (and I know there's lots of "everything") in our halcyon days.

There are many people, within what might be called the "Rene Levesque" tradition of the *Parti Quebecois*, for whom any other approach is unthinkable. These attitudes are widespread and deep. For example, Yves Beauchemin's wonderful novel, *Juliette Pomerleau*, reflects them: it vividly pictures a multicultural, francophone Quebec. The epigraph is from Dostoevsky: "Compassion is the fundamental law, and perhaps the only law, of the life of the whole human race."

But the second approach is simply to translate the unofficial feelings of *nous-autres*—"us" guys—as expressed in the heartfelt chant "*Le Quebec aux Quebecois*" into official policy: let the "ethnic" vote go and try to increase the *pure latine* vote by the magic few percentage points.

This "ethnic-cleansing" approach has the practical merit of having obviously "worked" elsewhere in the world, but most decent people in the Parti Quebecois still find such an approach distasteful if not abhorrent.

My return to Montreal and what I've read in *Le Devoir* and heard on CHFA since has left me feeling



## Montreal

continued from page 5

as Mordecai Richler observed a few years ago, "On 30-below nights, grim religious zealots loom on street corners, speaking in tongues and intrepid streetwalkers in mini-skirts rap on the windows of cars that have stopped for traffic lights... There isn't a first-class restaurant anywhere in town."

Mind you, as I think the Edmonton Chamber of Commerce indignantly pointed out in reply to Richler's article, if the silly bastard had just rolled down the window and asked one of those hookers, he'd have found out about several first class restaurants, no problem.

In his book *Ob Canada! Ob Quebec!*, Richler found in Quebec's allophones a Hope for the Future:

"As things stand now, 40 per cent of Canadians are of neither English nor French extraction. Surely, within the next 30, or maybe even 20 years, they will form a majority of our population and our children will not think it out of the ordinary to see Canadians of Chinese, Sikh, African and Central American descent seated in parliament alongside those of Polish,

Greek, Ukrainian and Italian origin already in place. Surely, too, these people will demand an end to the wasting tribal quarrel between the English and French... I expect that sooner rather than later, Canadians who are of neither English nor French extraction will point out the obvious. Except for our First Nations, we are all immigrants here... and come to think of it, damn few of us with a claim to have come out of the top drawer, as it were."

As one of the 40 per cent Richler is referring to, I hope he's right. But as Richler himself might say: problems, problems.

Jacques Parizeau's candor after the 1995 referendum confirmed what vicious francophone reviews of Richler's book led one to suspect—namely that the Parti Quebecois probably agrees with Richler's analysis. Unfortunately, the conclusion it has drawn seems to be that it must make its move quickly, before demographics do it down.

There are two strategies to attempt to nudge sentiments over the 50 per cent mark in the next referendum. The first is the soft-answer-turn-away-wrath approach: try to convince the ethnics that Parizeau's outburst was not repre-

sentative of the considered views of the PQ.

There are many people, within what might be called the "Rene Levesque" tradition of the *Parti Quebecois*, for whom any other approach is unthinkable. These attitudes are widespread and deep. For example, Yves Beauchemin's wonderful novel, *Juliette Pomerleau*, reflects them: it vividly pictures a multicultural, francophone Quebec. The epigraph is from Dostoevsky: "Compassion is the fundamental law, and perhaps the only law, of the life of the whole human race."

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My return to Montreal and what I've read in *Le Devoir* and heard on CHFA since has left me feeling

that we in Alberta are, despite everything (and I know there's lots of "everything") in our halcyon days.

Sometimes it seems that rather than appreciating what we've got out here we do nothing but whine and bitch about how rotten things are and how they're getting worse and how it's all the fault of the faded East.

If Richler's "grim-faced zealot" wasn't Frank Cebuliak—a local character, admittedly pretty grim-faced, who's stood on the corner of 100th St. and Jasper for years, chanting "let me offer you a testimony of what Je-sus did!"—it was probably a canvasser for the Reform Party. I can't see anybody else out there at 30 C.

We in Western Canada and especially we who live in Alberta should, making due allowance for the vanity of all human aspirations, ponder the clouded future of Montreal. We could do so by meditating on, say, *Dover Beach* ("...and we are here as on a darkling plain/swept with confused alarms of struggle and flight. Where ignorant armies clash by night"). Or if that's too high culture, how about Joni Mitchell? "Don't it always seem to go/that you don't know what you've got till it's gone."



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# Serbian author finds peace in Canada

## BOOKS

BY WENDY GOULDING

**W**riter David Albahari is highly revered in Belgrade, the same place he had to flee from over two years ago.

Finding peace in Calgary, Albahari has continued to write the same ironic, witty and deeply honest fiction he began working on in his home country. And now, the political pressures that have swallowed the former Yugoslavia and once threatened Albahari's creative voice are no longer holding him back from reaching his stride.

"Art is what we go back to when everything is over," Albahari said during a reading Friday night at Orlando Books. To an audience of about 20 people who braved the cold to sit attentively and listen, the Serbian writer read two of his short stories from his book *Words Are Something Else*.

The collection of short stories is the first to be translated into English.

Albahari began publishing his assortment of poetry, short stories and novels in the early 1970s. He's a firm believer in the post-modern movement; maintaining that much is to be gained by experimenting with the styles and techniques used by other writers. Throughout the years he has molded his own style into non-

linear observations of human nature, using odd sentence structure and subtle nuances.

"I don't believe in linear stories," he said. "Life doesn't happen that way. Life goes in several directions and that's what I do in my stories."

While living in Belgrade, Albahari and other artists were pressured to support the intensifying political movement. They were consider "the enemy" for not embracing nationalism. In Albahari's heart, he felt that it would be wrong to solely acknowledge the culture of one country when he had been influenced by artists from all over the world.

His stories have no reflection of political strife, anger or discontent. They are shining narratives giving light to life experience.

"Most of the stories are based on my very personal feelings and experiences. I always thought 'Why should I invent other characters when there's me?' If I learn something about myself I've learned about other people. If I write about my own experience, then hopefully on some level the reader will connect with the story."

After the reading, Albahari was on his way back to Belgrade to receive an award to recognize his achievements. He plans on coming back to Calgary to write. He wants to create in the nation that has given him serenity.

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# Matt Cohen has last laugh on mentors

## BOOKS

BY KEN ILCISIN

## REVUE

**A**s Matt Cohen speaks in a reserved tone, it's obvious success doesn't translate into overbearing self-confidence. With several published works, critical praise and two separate film adaptations set for his work, he treats his writing with a mixture of humility, hope and a touch of self-doubt.

"In the moment of writing I'm trying to put into existence a book which I would like to exist," says Cohen. "When writing, I think the concepts are at the leading edge. When it starts to become a book it all goes down hill but at the ideal moment..."

"I've heard other writers say you should re-read your own work and compare it to the classics of literature. I think that would be a bit depressing. If you thought it was better you'd be insane and otherwise you'd be a bit disappointed."

Raised in Ontario, Cohen spent some time in Europe, where he "pretended to be a writer." After his return, Cohen dove into the industry.

His latest book, *Last Seen*, created itself out of an idea Cohen dreamt up while stuck in a traffic

jam. The plot revolves around a pair of brothers, Alec and Harold. When Harold passes away due to cancer, Alex is unable to cope.

After months of floundering in remorse, Alec ends up at a downtown bar. Entering the establishment, Club Elvis, Alex encounters numerous impersonators of the King and... his brother. Through resurrecting the sibling, Cohen examines the process we go through while learning to cope with the finality of death and how some things just can't be changed.

In order to create a 212-page manuscript, Cohen figures he wrote three times as much and then pared it down to a succinct package. Regardless of the effort he puts into it, once Cohen finishes a book he feels no need to go back and revisit his work or subject it to further analysis.

"I don't really think about it," says Cohen. "I wish it the best like a child that has left home. If it strikes a movie deal or gets read in

a foreign language, that's great but I have no assessment of my own work."

"I think it's because I've been so mean to the manuscript by cutting things out. I like to leave it alone."

Cohen's talent for artistic expression wasn't always a natural presence in his life. With a fond chuckle and slightly embarrassed voice, he recalls his early attempts at communicating creatively.

"The art teacher actually used to cry," says Cohen. "I was the worst at art. I failed penmanship and was strapped in Grade 7. I was the only one not to get into the choir and I got kicked out of English pretty regularly in high school."

"One time I did go back to Ottawa and gave a lecture to a lot of my old teachers. It was a very satisfying twist."

**Matt Cohen**  
Last Seen  
Knopf Canada, 212 pgs.

## Bringing basketball back to Canada

**The Basketball Diaries**

BY JEFF BARNUM



OK, so Edmonton will never have an NBA team. Nor is America filled with hoopheads—and Portland-based writer Jeff Barnum will appear occasionally in our sports page to give you a needed round-ball fix.

**M**ost people associate the phrase "Canadian Sports" with hockey. Others think of football, while a few others think of lacrosse. Basketball? You would have been accused of stopping one too many slapshots with your noggin.

Nonetheless, the newly minted Vancouver Grizzlies of the NBA seek to etch basketball—invented by Canadian Dr. James Naismith—into Canada's sports psyche.

"It's a big challenge," chuckles Grizzlies General Manager Stu Jackson.

Although Vancouver has a core of basketball fans, they haven't had exposure to a live NBA team. As such, the introduction of the NBA into this "non-traditional" market has been an "educational process."

For example, on Grizzlies broadcasts, they have regular rules sessions to help explain NBA regs, many of which are confusing to the typical sports fan ("So bodychecking is right out?").

As well, during Grizzlies home games, rules explanations pop up on the matrix board. However, NBA rules state that the explanation can't read "Anthony Peeler fouled me because the ref is a blind un-

ny." Has it worked? It seems so. Even though Vancouver has the worst record in the NBA and have just gassed ex-coach Brian Winters, they are still able to consistently draw an average of 15,000 fans for every home game.

Fan support is genuine, says Grizzlies guard Anthony Peeler. As the young Grizzlies mature, Peeler expects the team to "blossom."

Perhaps then we will see Canadian children bouncing an iced basketball across the frozen tundra.

### BAD BOYS, BAD BOYS

Basketball players seem to be the bad boys of professional sport. Over the past month we have heard stories of the Chicago Bulls' Dennis Rodman and the Portland TrailBlazers' J.R. Rider being suspended for various rules infractions.

Rider's antics have been a problem for the TrailBlazers since they acquired him from Minnesota in June. On the eve of the season opener against Vancouver, he was arrested by Portland police for possession of marijuana.

Recently, apparently because he was feuding with the coaching staff over the amount of time he has been playing, he missed a practice and was again suspended for a game (against Vancouver—is there a pattern here?).

What was most surprising was head coach P.J. Carlesimo's reaction: "I'd be lying if I said I wasn't completely shocked."

Apparently this type of prima donna behaviour runs rampant throughout the NBA.

On the other hand, who's to say that football, hockey or baseball players are angels (Except baseball players in California)?

## SPORTS

**OILERS WEEK**

*This week, Vue press-box fixtures John Turner and Steven Sandor pondered how any team could look as dumb as the New York Islanders. Sure, they pasted the Oilers last week, but those teal and orange get-ups make the Isles look like they're getting ready to blow up balloons at a childrens' birthday party.*

**TOPIC: Dan McGillis**

**Steve:** The real test of character on any team is injuries. When a key player gets hurt, it's important that his teammates step to the fore. Boris Mironov went down during the debacle on Long Island. It's a little disconcerting when your top blue-line point-getter goes down. The Oil needs Mironov on the powerplay. His shot was powerful enough to break Jason Arnott's foot. So what happens? Dan McGillis, an Oiler who will never make anyone in Edmonton forget Paul Coffey, bags the clinching goal in the Buffalo Memorial Scoreboard Crashing Arena and nets a pair against the Caps on Super Bowl Sunday. That must have made Ron Low's weekend.

**John:** McGillis was probably the most unlikely person you would expect to step up and take the place of the Oiler's leading scoring defenceman. It was great to see him do it and also great to see the Oilers win a couple after a no-show game they played against the Islanders. They're one of the hottest teams in the NHL right now (8-3-1 in their last 12 games) and have some weaker teams coming up in their schedule. This is the perfect opportunity for them to prove their maturity this year, win the games they're supposed to win and move a few games above the .500 mark.

**TOPIC: Losing 8-1 can be a positive**

**Steve:** Since we're on the topic of character, it was nice to see the Oil bounce back from the worst loss of the season (and one of the most embarrassing losses in team history) by taking the last two on the road trip. But that's the funny thing about embarrassing losses...do you know how many times I've seen a professional sports team go out and get drubbed, take hell from the coach and fans—and then snap off a huge winning streak? Sometimes, when you do everything wrong in a game, it serves as a reminder that you have to work your ass off to stay competitive against even the worst teams in the league. It's a wake-up call. I hope the game reports of the 8-1 loss stay pinned up in the Oilers clubhouse for the rest of the season—just a reminder of how bad you boys can be. Don't do it again.

**John:** The only thing I can really say in response to this is... how come it never works for the Leafs?

**TOPIC: The cheap call in Buffalo**  
**Steve:** Everyone is talking about ref Paul Stewart's call in the Buffalo game. With the Oil up 2-1 in the third, a Buffalo goal was disallowed because Stewart put up the arm for a cheap goalie interference call. No doubt it was a bad call. The Oil scored on the ensuing powerplay to ice the contest. The Sabres shouldn't whine too much. Bad refs have cost the Oilers a few points this season—it's nice to see things even out. But, the problem in the NHL is all these stupid crease-violation rules. We've seen goal after goal wiped out because a player has part of his skate in the crease, even though he's not interfering

**Wednesday (away)**  
N.Y. Islanders 8, Oil 1

**Friday (away)**  
Oil 3, Buffalo 1

**Sunday (away)**  
Oil 3, Washington 1

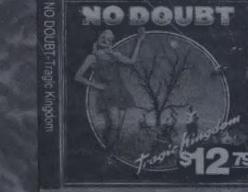
**RECORD 23-22-5, second, Pacific Division**

with the play. We've seen a ton of wishy-washy goalie interference calls while mid-ice muggings go on unpunished. What makes goalies so special? They've already got more padding than anyone else. They've got the big stick for a reason—to protect themselves. More goalies should learn from Ron Hextall and Billy Smith. Don't ask for the ref to protect you. Hey, all you goalies out there: get the team's enforcer to beat the crap out of the guy who ran your sorry ass or take the big stick and drill someone with it. That crease is awfully big, don't you think? A blue blight on the game of hockey. One rule change would fix those wimpy goalies—but good. Keep the rule that if any forward's skate even partially comes in contact with the crease, goals are blown dead or goalie interference can be called. But make it work both ways. If any part of the *goalie's* outside the crease, he's fair game. So, if just an inch of the goalie's skate blade is outside the wimp zone (the crease) you can hit him just like any other guy on the ice.

**John:** You and I both would love to see that but then we'd have to put up with the incessant whining of Andy "Ref, that player looked at me funny and now I'm scared" Moog. It is unfair how the goalies are protected beyond belief and it really does indicate a problem with officiating when every week we draw upon a number of examples of bad calls and talented players being interfered with. The refs won't make the calls themselves so I'd like to see the tough guys beating the crap out of the clutch-and-grab players more often. Remember, a good fight is a lot more entertaining than any Florida Panthers game.

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# Zeke's Ski Tips

BY COLIN "ZEKE THE SKI FREAK" CATHREAU

## • Let's get cross

When I ask people what makes a good skier, the most common answer is a smooth, fluid and sure-makes-it-look-easy motion.

The secret to good skiing isn't really a secret—it's merely understanding that good skiing consists of one big, fluid movement, not a series of individual movements that have minds of their own.

Watch a skier coming directly towards you and you'll notice that the body is almost always inside of the skis. That is, edging your skis keeps your body weight towards the centre of a series of linked turns.

This is a good thing if you do one key thing during the turn: allow the skis to come under your body and cross into the next turn. In other words, tip your skis from one set of edges to the other by letting your skis cross under your body as your body crosses over your skis.

The result is something of a dead spot or pause in the linked turns. This is a good thing. It's also a funny feeling the first time you really try it; it almost feels like when an elevator begins its descent. So, think of your skis moving back and forth under your body like a pendulum while your body takes the straighter line down the hill.

A great place to practice this is in a swimming pool. Just float in chest-deep water and let your feet swing underneath you. This isn't a new drill, by the way—when I was on the Alberta Ski Team back in 1975, our coach had us practice this for hours to reinforce the feeling.

When you're on the snow, let the skis carve nice, circular arcs out to the side and finish the turn as the skis come under your body and over to the next side. This achieves two things: it rounds out your turns and improves your ability to carve clean arcs. The crossover must begin before pressure on the outside ski begins to decrease.

So, get out there and get cross. It will have you skiing smooth—just like the best skiers on the mountain.



Join us as we explore  
Western Canada's  
Favourite ski resorts  
with hosts  
Mike Paschyn and  
Colin (Zeke) Cathrea



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Saturday Afternoons, 3:00 PM Channel 10

e-mail: cathrea@arc.ab.ca



# Powder-heads sure to love Fernie's runs

## AREA

by Hart  
Gobbeck

### Ski Directory: Fernie

Average snowfall: 875 cm

Lift tickets:  
Adult: \$34  
Senior: \$26  
Junior: \$26  
Child: \$12  
Under 6: Free

If you like powder and want to ski a lot of it, then head south to Fernie Snow Valley.

It's located in southeastern B.C., 60 km from the Alberta border, about a three-hour drive from Calgary.

Home of the legendary "Griz" and his powder run, Fernie boasts one of the biggest snowfalls in North America. It already has a base of 354 cm and last week alone 108 cm of the white stuff settled on the slopes.

Cedar Bowl has great powder and is lined by some awesome glades and tree-skiing on Cedar Ridge and Snake Ridge. If you're into carving on a great groomed run, try Bear and Lower Bear, serviced by the Boomerang triple chair. For boarders, there's plenty of natural terrain for carving, hits and blasts.

For a great party in the snow, there's Griz Days. Held this year Feb. 28-Mar. 2, it's a winter carnival honoring the legendary mountain man Griz.

Fernie Snow Valley also has some great on-hill accommodations, or you can stay in town just five minutes away. Fernie is a historic mining community with no glitz and glamor, but plenty of smiling faces.



Who needs beaches?

## Fall Lines with Michael Paschyn

Jasper in January continues until Feb. 2 and here's the lowdown on the remaining events:

Jan. 30, 5 p.m., Activity Centre: Jasper Yellowhead Historical Society's Taste of the Town.

Jan. 31, 1 p.m., Marmot Basin: Grande Marnier Star Series dual slalom.

8 p.m., Jasper Park Lodge: Skating party.

Feb. 1, all day, Marmot Basin: Demo days.

1 p.m., Marmot Basin: Grande Marnier Star Series dual slalom.

7 p.m., Jasper Park Lodge: Dinner and dance.

8 p.m., Sawridge Hotel: Comedy

Factory.

Feb. 2, all day, Marmot Basin: Demo days.

1 p.m., Marmot Basin: Grande Marnier Star Series dual slalom.

3-6 p.m., Jasper Park Lodge: Wind-up party.

Another Dave Irwin Crazy Canuck Ski Session is coming up, Feb. 7-9 at Sunshine Village. Challenge yourself at the gates and remember, no experience is needed. It's fun, too! Learn with people of your own ability, whether it's intermediate or advanced. To register, call the Sunshine Village Ski School desk at 762-6560. Don't forget you can visit Sunshine's World Wide Website at [www.skibanff.com](http://www.skibanff.com) for live sky-cam photos of existing conditions and events.

In the Westridge development at Big White, you'll ride the Gem Lake Express Quad, one of Canada's longest lifts, climbing over 8,000 ft. It's fast and smooth, covering the distance in just over seven minutes. The Quad leads to phenomenal new powder bowls, 16 marked trails and 21 designated glide areas (35 per cent expert, 50 per cent intermediate, 15 per cent beginner). It can be accessed from the new Westridge parking lot or from the Falcon or Powder chairs on the south side.

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# Wedding white fuels marriage madness

## FASHION

BY RYAN  
SHEEHAN

If it seems like there are more cases of wedding fever this year, blame it on the Kennedys.

Holy matrimony booms when the act of wedded bliss becomes socially popular, especially if it makes the covers of the top magazines.

"There is a distinct trend to get married. This is the year of the wedding. Weddings are what's in fashion now," explains Maria VonInnerebner, designer at Unique Classique.

The dress of the year comes straight off the shoulders of JFK Jr.'s new bride, Carolyn Bessette.

What's hot? Halter styles or sleeveless combined with a very plain bodice, straight cut and flowing chiffon. The feeling is more sophisticated than traditional.

Gone are the white satin and beaded whirlwinds *Dynasty* made famous.

"Poufy is out. The more elegant or '40s-style the dress, the better. About 70 per cent of new brides want something like this," says VonInnerebner.

Satin is no longer the primary fabric. It's switched to chiffon or silk. Instead of beading, sheer material gives the wedding dress a new look this year.

If you think "plain white dress," you are probably leading toward



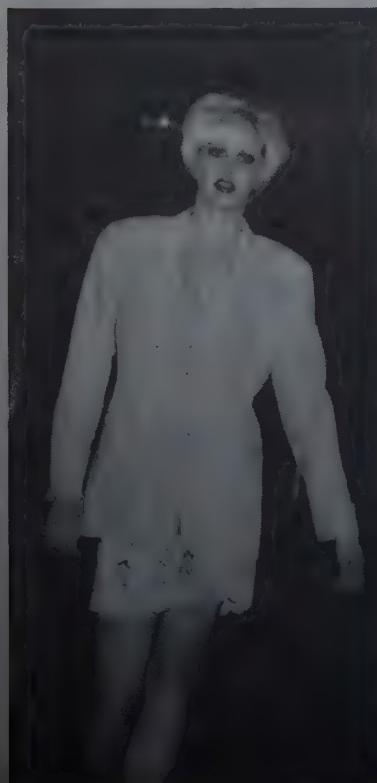
Photo: courtesy of Unique Classique. Dress: Christian Dior

the wedding dress of the year.

Flower hair pieces or wreaths help create a more romantic feeling. Flowing chiffon scarves send a message of nostalgia.

"Although some women feel too plain with a simple dress, they tend to look better because there is more focus on the person than on the dress," explains VonInnerebner.

## Tales of Tuxes



The second annual *Tuxes, Tiles and Tales*, a multi-genred fundraiser for the Edmonton Public Library, took place Jan. 25 at the Westin Hotel. The room was rife with music, local celebs—and Edmonton's hottest designers. Pictured here are some of the fashion sights seen that evening...

Photography by Francis,  
Black lab Studio and  
Darkroom



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# Local rock talent goes head to head

ROCK

BY VUE STAFF

**PreVUE**

Omadon.

The grand prize winner will receive \$200. Placing second will earn a \$100 cheque.

Studio time, performance video-taping and gift certificates for local music stores will also be part of the prize package.

Promoter Max Clyke is putting together a slate of battle-of-the-bands nights at the Sidetrack. Simply called Vs., the event will take four weeks to complete.

The set-up is as follows: nine bands will vie for the title during the first three weeks of February. Three bands will play each night. Judges will select the winning act from each evening—the three winners will go head-to-head Feb. 26 to contest the grand prize.

These acts are ready to rumble: Juggernaut, Paradime, the Jupiter Crash, Thrown Broken, Catfish Troubadours, Centrafuge, Unlearn, Slinke and

**Vs.**  
**The Sidetrack Cafe**  
**Feb. 5, 12, 19, 26**

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# Music Notes

BY GARY MCGOWAN

The Killjoys have had to cancel tonight's scheduled three-band gig at the Arts Barns. The band is struggling with the dreaded flu and aren't well enough to take the stage for what was supposed to be its first ever all-ages gig in Edmonton. The band regrets the situation and hopes to reschedule. Molly's Reach and Vancouver's Bloody Chicketts were also supposed to appear on bill.

Crispin Glover's many scene-stealing supporting actor roles in movies like *The River's Edge*, *The Doors* and *The People vs. Larry Flynt* have brought him to the edge of mass-market consciousness over the last couple of years. Aficionados of this one-of-a-kind talent, however, are aware of his recording work, his visual art and his many literary projects. The man with the middle name of Hellion arrives in Edmonton Friday night to pull together the many disparate elements of his career in a live presentation called *Crispin Hellion Glover's Big Slide Show*. There will be spoken word elements combined with visual and audio bits from his CDs and books. He'll also be premiering a movie that he wrote, produced, directed and stars in called *What Is It?* How interesting is this guy? His own bio terms him a "legendary eccentric" and David Letterman is still convinced Glover tried to kick him in the head or a memorable sequence on *Late Night*, so advance predictions on what Friday and Saturday night hold for Edmonton audiences at the Roxy Theatre are, well, impossible to make. Go, enjoy and don't get too close to his boot as he roams the theatre with his slide-clicker.

It's a case of the little folk club that grew... Since beginning its series of "open stages" in the spring of 1995, the Uptown Folk Club has been angling towards presenting a full-bore local folk music concert. The dream becomes a reality Friday night as the club stages a show with Dale Ladouceur. Dale will combine the always-intriguing sounds of the Chapman stick (a bass-guitar-piano hybrid is one way of describing this '70s electronic invention) with her original songs to create an evening of rock, folk and psychojazz. Now there's a hybrid... Opening will be Vern Lee. The show goes on at the Parish Hall at Christ Church Anglican Cathedral (12116-102 Ave.) at 8 p.m. It's hard to beat this price (unless the promoter starts paying the



The Killjoys, scheduled to appear in Edmonton tonight, have had to cancel thanks to a wicked case of the flu.

audience!)—it's \$2 for club members and \$3 for non-members.

Elsewhere in folk land, Friday night the City Media Club will play host to Fred Eaglesmith. The singer-songwriter has been south of the 49th parallel for an extended period of time touring with the likes of John Prine, Robert Earle Keen and James McMurtry. An evening with any of those gentlemen would supply any writer with song topics for months to come, so it'll be interesting to hear what Eaglesmith's brought back from his travels abroad. An added bonus on this date is star accompanist Willie P. Bennett. Bennett will supply mandolin and harp on the show and he's certainly no stranger to the "folk legend" category in this country. This is being billed as an evening with a songwriter and performer "whose songs are actually about something." A backhand slap at today's youth?

If so, the boys best stay away from Rebar Saturday night. One of the finest young bands in the land touch down in E-town that evening. Head will play its first show in the city since releasing their third album (Ozzy) just before Christmas. Does the album title indicate that Tony Iommi is now their godhead? No firm word, but the guys have been hard at it on the touring circuit prior to recording the new disc. They criss-crossed the continent 13 times by their count, either on their own or as the opening act for artists like the Goo Goo Dolls and the Stone Temple Pilots (pre-

hab we assume...). So expect a finely-tuned touring machine when the trio hit the stage in the dying hours of a Saturday night.

It's not quite the Canada-Russia hockey summit of '72, but the Horizon Stage in Spruce Grove will play host to a Canuck-Russkie showdown of sorts Sunday. Edward Minevich (a symphony concert-master violinist from Russia) and Frank Leahy (winner of the Canadian National Fiddling Championship) have created a mock duel they call *Bending the Bows*. They'll duke it out on their respective fiddles through a range of musical styles (country, folk, gypsy, traditional, jazz, swing and classical) with a little verbal jousting thrown in for flavor. Is the world ready for a duo that takes its cue from Victor Borge? You be the judge at the Horizon Sunday at 7:30 p.m.

The "pop" renaissance has had a champion in Edmonton's Cone of Silence for several years now. The band's debut disc *Lift, Twist and Jerk* will give birth to a video Monday night at the Sidetrack Café. The track "A Little Death (My Dear?)" has been turned into a video by always-budget conscious Edmonton director Alain Ouellette. Your opportunity to lay eyes upon the production for the first time will happen post-9 p.m. Monday. The video launch party will also serve as the Los Angeles Poptopia festival. They'll fly the E-town pop flag proudly in Southern California --just in time for the latest O.J. verdict. Keep your head down!



THURSDAY JANUARY 30

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and **TINKER**  
and **GUERNICA**

*The Good, the Bad & the Ugly*  
TUESDAY FEBRUARY 4  
**RAKE**  
with  
**MUFFLER**

THURSDAY FEBRUARY 6

**JADED**  
with  
**HIP HOP MECANIX**  
from Vancouver  
with guests **LURE**

*The Good, the Bad & the Ugly*  
TUESDAY FEBRUARY 11  
Green Pepper Showcase  
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of King Lettuce  
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Vol. 1 No. 21

# What's On Whyte

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January 30, 1997

## ON & OFF WHYTE

### • ALTERNATIVE • PEOPLES

every SUN: 80's Night with DJ Lynn Lepre & DJ Simon LeBonge; every THU: DJ Ned Kapali; every FRI & SAT: Altered States with DJ Nik Rafeelya

#### REBAR

every SUN: DJ Big Daddy; every MON: Delicious DJ Braan; every TUE: DJ's Dwight Scruton & Chuck Rock; every WED: Black Wednesday Scary Music for Scary People with DJ Black; every THU: Retro 80's with DJ Code Red; every FRI-SAT: DJ Nite

#### SAT 1: Head, By Divine Right

### BLUES ON WHYTE

every TUE: Blues Jam

THU 30-SAT 1: Russell Jackson

SUN 2: Wyked, Xlith House

MON 3-SAT 8: Hurricane & The Twisters

#### CORK'S

every SUN: Acoustic Open Stage with Toni-Rae & Dave Wright

### MISTY MOUNTAIN

every MON: Open Stage

### • POP & ROCK •

#### BLACK DOG

SAT 1 a/c: Mary Howes

SAT 8 a/c: Greg Johnston

#### IKE N' IGGY'S

every WED: Ultimate Jam Sessions

THU 30-SAT 1: The Joint Chefs

#### • JAZZ •

### YARDBIRD SUITE

every TUE: Open Jazz Jam

### SECOND CUP WHYTE AVENUE

TUES 4: Trio House

### • LOCAL PUBS • SHERLOCK HOLMES SOUTH

FRI 31-SAT 1: AJ

### • ART GALLERIES •

#### THE FRINGE GALLERY

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# Keelor reinvents his personal life

## Blue Rodeo star strikes out on his own

## FOLK/ROCK

BY BEN KELSEN

**F**or a man who doesn't have any solidly-defined goals, Greg Keelor definitely achieved a lot. Referring to himself as, "...a passenger," who only quests after, "...the experiences of living," Keelor puts a new spin on over a decade's worth of fronting Blue Rodeo by releasing *Gone*, his first solo project.

Due to the numerous twists thrown into Keelor's life within the last year, it is an album he needed to record.

Between being reunited with his birth mother, diagnosed as a diabetic and travelling to India for an extended visitation with his guru, Keelor held a lot of emotions inside—feelings and philosophies which needed to be put to song. But, "finding himself" led Keelor back to a familiar place—the recording studio.

Keelor enjoyed the quiet calm of Wild Sky Studio outside of Montreal, where he recorded *Gone* along with back-up keyboards and vocals from Sarah McLachlan and the production skills of McLachlan's long-time musical cohort Pierre Marchand. It was meant to be a break from the frenzy of tours and constant media exposure.

"The whole thing on my mind was to disappear and I've never been busier," says Keelor.

After the cross-Canada tour of *Gone*, Keelor will be back in the studio with Blue Rodeo. From there, the machinery of music and business will keep him busy for quite some time. However, the increased pace created by multiple projects also creates some elements of relaxation.

"I think it enhances it somehow," says Keelor. "It's day by day and I think that is a good state for us. Jim's [Cuddy-guitar/vocals/co-songwriter for Blue Rodeo] doing a solo record and Glen's doing a solo record and that takes the pressure off us. I'll have like 20 songs and when it comes to make a record, now there is a place they can go if they don't get on the Blue Rodeo record."

Added to those projects is *Pine Ridge*, an open letter to Justice Minister Allan Rock. It is a collection of songs by various Canadian artists meant to raise awareness of Leonard Peltier's case.

Over 15 years ago, Peltier was imprisoned in connection with the slaying of an FBI agent. In recent years, evidence came to light which some believe proves his innocence. However, the government has yet to review the charges. Keelor finds it an utter mystery how the media and government won't give mass coverage to something like this, versus the incidents they do decide to fixate on, is an utter mystery.

"I'm dumbfounded that the Mulroney incident would get all the news while this guy is sitting in jail, wrongly imprisoned, gets nothing," says Keelor.

Although Keelor is back in the limelight, he took some time off to regroup. Due both to his enthusiasm about the idea and the suggestions of friends, Keelor decided to travel to India and spend time with a guru named Papaji.

During Keelor's early years, he, Cuddy and some friends travelled across Canada in bus, experiencing what life had to offer. During the trip Keelor read Siddhartha Gautama and found himself engaged in a transcendental experience.

"I was sitting by a river one day and I had this sort of delightfully... just sort of floated out of my body," says Keelor. "I just wanted to follow whatever that was, whatever that is."

"So there was a guy out there at the time who



**"I've always found that I've never been able to get over something until I've lived it or exhausted. I never thought I'd give up smoking pot because I loved it so much, but about a year ago I gave up smoking pot."**

**—Greg Keelor realizes that major life changes require a cold-turkey approach**

taught transcendental meditation. I signed up for that and I got my mantra and was told never to tell anyone it. It meant something to me and I don't know exactly what it is."

Hence the journey to India. While there, Keelor further developed his philosophy of living life by experiencing it. *Accept the fact you don't know where it is going and everything will be fine.*

After all, he never thought he'd meet his birth mother, end up coping with tinnitus and diabetes, triggered by a fall from a ladder which broke several ribs and delayed the completion of the last Blue Rodeo album, *Here To Nowhere*, or give up his favourite pastime. However, he managed through all of them.

"I've always found that I've never been able to

get over something until I've lived it or exhausted it. I never thought I'd give up smoking pot because I loved it so much, but about a year ago I gave up smoking pot."

A classic example of living through an experience is discovering his birth mother. Born to Mary Theresa McIntyre, he was given up. She was a single mother and unable to support her son.

On the first day of recording *Nowhere to Here*, Keelor's friend called and told him his real mother's name and told him she hailed from Inverness, Cape Breton. Tied into recording, Keelor wasn't able to start his quest.

After one attempt and a tour with Blue Rodeo, Keelor finally found his mother. She wasn't aware of who he was, although both her other

children knew of Blue Rodeo.

It was with this final moment, Keelor found the current path of his life came to a close. Capturing it in song allows the moment to linger and the chance to move on. Although the album may alleviate things, it is a reunion which acted as a cure for the thoughts of mortality which have been in his head recent years.

"On many levels it's so healing to reunite," says Keelor. "I don't know exactly what that is because I'm sure that even on a cellular level that there is a healing of sorts."

**Greg Keelor**  
Myer Horowitz Theatre  
Feb. 4

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Digital Enhancement of the Zabrudner tape reveals Lee Harvey Oswald's siblings hidden behind the grassy knoll. Okay, actually it's hHead, who do not hold with blowing people's heads—or hHeads—off.

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## Toronto trio hHead-ing in new direction

### ALTERNATIVE

BY KEN ILCISIN

### PrevUE

Four years ago, hHead rushed onto the Canadian music scene amidst blinding hype. Sounding like Seattle suddenly moved up north, the band was inundated by fan praise and major label interest after the indie debut, *Fireman*.

The band began in 1991 when Noah Mintz (guitar/vocals) and Brendan Canning (bass) met at the University of Toronto. After sifting through drummers, the two lads came upon Jason Rey. A short time later, the band made a serious push forward by landing a major label deal.

However, bands don't always make the right choice and hHead ended up signing to IRS, a move which didn't help its career. The second record, *Jerk*, didn't enjoy commercial success. It wasn't until the label went bankrupt that the band was freed of its contract and allowed to strike another deal, this time with the Toronto-based Handsome Boy Records. Now firmly planted in its home country, hHead feels comfortable and is making another stab at becoming an industry entity.

"I think it's way better, at least right now," says Canning. "It's a

lot more real being on Handsome Boy Records. I think if the right deal came along we'd be a lot smarter about it but I think the whole business with IRS was a mistake."

One incident which indicates how the Toronto trio got pointed in the wrong direction by its label was with the intended promotion campaign.

People in IRS's PR department developed two poster ideas. One which bore the slogan, "Give me hHead till I'm dead" and the other declaring, "Blow your hHead off." Fortunately, hHead caught the intended street images before release and scuttled all plans to use those as extensions of the band's image.

Being back on an independent label, the group is in control of every facet associated with itself.

"There's no slogans and it's simple, to the point and just a good looking poster. It's more us than the last campaign. Really, you don't need a slogan."

It's possible hHead's dislike for its former label is more an extension of the disdain the trio feel for the current state of modern guitar rock. Although the new record, *Ozzy*, is chock-full of muddy riffs rendered to a solid rhythm, the members listen to music far removed from the band's sound. Also, and Mintz's side projects give no indication that the two mem-

bers play in a group that rose during the grunge craze.

Canning finds himself listening to a lot of ambient dance tracks—when he isn't doing an interview in his pyjamas while listening to Thin Lizzy. Mintz's other band, Noah's Arcwelder, is a sample-based pop outfit while Canning concerns himself with Red Rockets Glare, a band which he tramps the musical pastures fertilized by bands ranging from Suicidunk to Jesus Lizard.

The key issue the band tried to combat with Ozzy is how bands seem to be releasing music without actually putting any effort into the process.

"I think it's become too easy to put out your own record and the good music cops aren't around to keep people in line," says Canning. "I don't think enough people are taking enough care or craft in their records."

"When we were mixing it I came into the studio. We did all sorts of bad drugs the night before and the next day I just laid on the floor and listened. I don't really ever listen to 12 of our songs in a row. I'm a lot happier with this record than the last two."

**hHead**  
w/Salmonblaster  
Rebar  
Feb. 1

OPERA  
BY NATE SIMONE

PreVUE

**T**oo many notes!"

Such was the reaction of the emperor at first hearing Mozart's opera, *The Abduction from the Serailio* (read: harem). And probably rightly so, for the emperor's delicate ears were not used to the musical genius in what

eventually became the most popular opera in Mozart's lifetime.

But calling this an "opera" is not quite correct. No horned helmets, no brass breastplates in this musico-dramatic work more akin to the productions of Andrew Lloyd Webber than the excitable, screeching characters known to scare away potential opera listeners.

"It's much more like a musical," says soprano Kathryn Gamberoni

Lest whimpers and whines fill the air at the mere thought of a foreign production without the scant benefit of subtitles, this production will be heard in English.

"It's difficult to get across in German" says Gamberoni of "Mozart's little 'in' jokes."

The fast dialogue that is so crucial to the plot won't be drowned by endless minutes of bewildering foreign chatter.

And what a plot! As Gamberoni explains, "Four English travellers are attacked by pirates. The tenor (Belmonte) somehow gets away. Konstanze and her maid (Blonde) are taken away to Turkey. Belmonte arrives to rescue his beloved Konstanze."

The catch: the Pasha, head ham-honcho, has fallen in love with his prisoner Konstanze. And, Pasha's sidekick Osmín has fallen for Konstanze's sidekick Blonde, who is actually betrothed to Belmonte's sidekick Pedrillo (Did you catch all that?).

Suffice to say that there are

more than a few accusations of infidelity thrown about. (Just what did these gals do with all their free time in Turkey anyway?)

This results in one of Gamberoni's (who plays Blonde) favorite scenes: "I get to deck him! I like that moment."

But make no mistake, Gamberoni's role is much more than a mere servant to the main character.

"It sounds a little deceptive" explains the soprano. "She has playful 'lighter' music, although she (Blonde) does sing higher and lower than everyone else in the opera."

This enormous vocal range requiring inhuman acrobatics is really a testimony to Mozart's liberated opinion of women.

Says Gamberoni, "It reminded me that in all of Mozart's operas, there is at least one really strong woman who sets the opera on course. He really was a (17)90s kind of guy! And remember, Mozart was very political. I think Blonde was his own little 'in' joke. You know,

the peasant class had more range, versatility. They 'topped' the upper-class characters."

"It's really a wonderful evening of theatre. Everyone is doing amazing things vocally and there are many vocal feats. It's quite the tour de force."

Combine that with the magical genius of Mozart and you've got the makings for a spectacular vocal fiesta, provided, of course, our not-so-spectacular weather conditions don't irreparably damage these visiting artists' vocal chords.

So whether you're an opera novice or expert, this particular work will definitely appeal to you. Maybe, just maybe, you'll join the ranks of the enlightened, who understand Mozart's reply to the emperor's criticism: "Just as many as are necessary... your majesty."

**The Abduction from the Serailio**  
Jubilee Auditorium  
Feb. 1, 4, 6

## GMCC hopes to begin CD tradition

JAZZ

BY ANNICK FOREMAN

**L**ive at 25! is the fruit of 25 years of devotion to music at Grant MacEwan College.

It's the first CD that the Grant MacEwan Community College Music Program has released. All the tracks were recorded, arranged and performed by Grant MacEwan students. The program instructors sifted through countless hours of recorded concerts to come up with the best examples of all forms of music taught in the program.

The album starts out with some straight-ahead jazz ("Rectangle Man", composed by GMCC alumnus John Stetch, who is also the guest performer) and "Why Don't You Do Right?" There's a song performed by the GMCC guitar band. It's one of only two guitar bands in North America (The other is at the prestigious Berklee college in Boston). Then, there's some music from a percussion ensemble and a few compositions by students, as well as some funky disco sounds from the Brand New Heavies.

"This CD was a big deal for us," says Bob Gilligan, chair of the music program and producer of the CD. "It was something that we've been wanting to do for a long, long time."

The fact that it's Grant MacEwan's 25th anniversary provided a great excuse to get moving on the project.

"The main thing about the CD is that it's representative of what we really do in the program," says Gilligan.

"There are no over-dubs, no re-takes. It's all live. For a lot of musicians recording a CD, they might spend seven months in the recording studio—adding a bit of synthesizer in one place, re-doing something else. It can be a long, laborious process that leaves you with a really slick-sounding kind of CD. We thought it would be better for people to hear what our students really sound like, what we're really doing here."

There is indeed a pleasantly honest, human quality that comes through in the music. It gives the listener the feeling there are real, live human beings who enjoyed themselves while creating the music—as opposed to an over-produced, artificial sound that lacks any kind of substance and leaves you feeling manipulated.

It was so much fun that they want to do another one already.

"We're hoping to sell enough of the CD to pay the expenses and do another one," says Gilligan. "We're not sure when, though that depends on money. It'll either be every year or every two years."

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## MUSIC

# Silverchair would rather hang out at the beach

ROCK  
BY KAREN LEESEN

You can lead a boy to platinum record sales, but you can't make him a rock star.

At the age of 17, Chris Joannou thinks about learning from his tutor, spending time at the beach with his friends and how being the bassist in Silverchair is going to affect his life next.

No pretension is thrown about while discussing *Freak Show*, the band's follow-up to *Frogstomp* (which went double platinum in Canada and United States). He communicates like a shy high school boy—slight pauses punctuate short sentences and to-the-point responses.

Although not playing the role of a strutting superstar, Joannou is comfortable with what the band has become.

He finds the infatuation with the youthfulness of the Australian band a little boring, but otherwise is acclimated to touring the world and constant public exposure.

"It took a while to get used to," says Joannou. "It was a really big shock because one day we were here and the next day we were right there."

Along with Daniel Johns (guitar/vocals) and Ben Gilles (drums), the band started in 1992, jamming in the Gilles' family garage. In 1994, life started to roll after Silverchair entered a demo contest run by a Sydney-based television station. On the strength of a raw version of "Tomorrow" (the group's breakthrough single), Silverchair beat out over 800 other contestants. Shortly after, the band signed to a Sony sub-label, Murmur.

Riding a wave created by the eruption of grunge, Silverchair took its Seattle-styled sound to North America. The band brought home numerous nominations and awards.

However, it's not continued success which concerns the band. Rather, it concerns itself with being a distinct entity, not one lumped in with a batch of other artists as people who "sound like..."

To that end, Silverchair broadened the instrument range for *Freak Show*. Some tracks included middle-eastern instruments. And for influence, Silverchair went back in time rather than sounding like any of the other bands feeding off a current musical frenzy.

"This time we listened to bands which we first started listening to [eg. Led Zeppelin, Black Sabbath]," says Joannou. "You don't want to end up sounding like anyone else. You want to end up having your own sound and it's pretty hard to do that. I think we've come a far way after *Frogstomp*."

Using the talents of producer Nick Launay (*Killing Joke*, Po-

**"The crowds are a lot rougher in the States. They like to punch people. You always get one big ringleader. If they are having fun, there is nothing wrong with it."**

—Chris Joannou

ties) and mixer Andy Wallace (*Rage Against The Machine*, *Helmet*), *Freak Show* crosses more musical borders. It ranges from slow angst-driven guitars to muddy drives down riff road. Although fears of being typecast should be squelched by the album, Silverchair fears being misinterpreted.

The press release includes a disclaimer stating the album title was not intended to mock or show disrespect for old-time carnival performers. It is meant to show the similarities between traveling carnivals of yesteryear and the modern travelling rock show.

"I think we're just paying courtesy," says Joannou. "We want to show that we're not just taking the piss out of the whole thing."

The biggest lesson for the boys—amidst fervent fans, media madness and world touring—is

how much they love home. Seeing the seven continents may be a neat trip, but what can beat the cleanliness of Australia and its pleasant nature?

Silverchair definitely enjoys every country it visits. However, several differences exist between Australia and North America—variances which the band can't help but notice.

"The crowds are a lot rougher in the States," says Joannou. "They like to punch people. You always get one big ringleader. If they are having fun, there is nothing wrong with it."

"Touring is good but after a while it's nice to get home. It makes you realize how good and clean Australia is."

"When we are at home it is kind of like free time," says Joannou. "We've still kept time to do normal things like hang out with our friends and go to the beach."

## Gary McGowan's PROfiles

Name: Lisa B.



Notoriety: A singer-songwriter who tries to bring lots of variety to a traditional musical style.

Next Gig: Jan. 30-Feb. 1 at T.J. Max Café (10805-105 Ave.).

Most important thing ever learned: Accept change, don't fight the universe and patience.

Favorite artists: Paul McCartney and the Beatles.

Gig from Hell: A concert tour I did in the Faroe Islands. I was playing two well-promoted dates at the biggest concert halls on the islands. Total attendance at both was 17 people.

First concert attended: The Beach Boys at the Montréal Forum some time in the 1970s.

Hobbies: Assembling 1,000-piece jigsaw puzzles.

If you were an animal, which one would you be? A groundhog or a frog.

Favorite TV show: *The Partridge Family*.

Memorable school experience: I was graduating from Grade 6 and I decided to wear this peasant dress to the ceremony.

Age: Metaphorically speaking, I'm 11.



Lisa B.

I was backstage before the show when I felt this breeze on my back. I realized that the zipper on the dress had broken at the bottom and was creeping up my back. I dashed to the bathroom and hid. I waved down the nearest teacher who couldn't fix it. The school tracked my mother down who went home and got a long shawl to hide the broken zipper. And that's how I appeared on stage to accept my Grade 6 diploma.

Age: Metaphorically speaking, I'm 11.

Epitaph: "It's been real."

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O.S.T. - Feb. 25

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Cone of Silence: getting a lot of distance out of three-and-a-half minute songs.

## Cone isn't silent about video prospects

**ALTERNATIVE** PreVUE  
BY STEVEN SANDOR

It's been over a year since popsters Cone of Silence released their debut independent CD, *Lift, Twist & Jerk*—but now the Edmonton foursome are making a stab at becoming video stars.

Always known for their early-'80s Brit-pop (XTC, Squeeze, most anything you hear in the pub while quaffing a Smithwick's and playing Tactics) sensibilities and tongue-in-cheek attitude, Mark Sander (vocals) Pat Strain (guitar), Russ Baker (bass) and John Newton (drums) hope to attract the eyes and ears of the programmers at the Nation's Music Station. The band and director Alain Ouellette have just completed a video shoot for the song "A Little Death (My Dear?)" despite the fact that government support didn't come through.

"We wanted to put a 16 mm video together, so we put in a grant application," says Sander, fresh off a numbing concert experience in the '40 C nirvana that is Grande Prairie. "The plan didn't come together. But Al offered to do it on his own with a Super-8 camera. We got some quality stuff."

After the band's video release party, Cone of Silence will saunter down to Los Angeles. The lads will be the only Canadian entourage playing at Poptopia, a festival that celebrates the return of "pop" to modern music. The bands involved are all part of North America's rediscovery of simple, direct songs. If trends are a worthy indicator of the pop culture future, it certainly looks as if

Even though the band has new material prepared for a second crack at the studio, it still is gaining fans from the strength of the first release. Hopefully, the video will garner *Lift, Twist and Jerk* more notice on a national scale and create some inroads into the coveted American market. But,

glam wannabes like Spacehog will replace the post-grungers and indie-rockers on the "alternative" (worst catch-all phrase—ever) scene.

"We got into this style of song-writing while the grunge thing was still happening. Now, more people are getting back into good pop music," says Sander. "It sure is satisfying. It's almost vindicating. When we started out, we were not *with* what was going on. At that time, there was a great scene of people playing with emphasis on heavy guitars and dirging."

Sander is proud of the fact that Cone of Silence's work is "humane." He doesn't flaunt so-obscure influences, either. His musical education came from the world of bands that were all over the charts.

"I guess I'm just like most people. I grew up listening to pop music. As a little kid I listened to the Beatles. When I was in junior high, I was into New Wave. Both forms required artists to get a lot of distance out of three-and-a-half minute pop songs."

The band has about a dozen new songs written—all with the same we-don't-take-ourselves-too-seriously attitude that engulfs *Lift, Twist and Jerk*.

"It sure is important to keep a sense of humor," says Sander. "We don't want to get to earnest or too strident about what the band *really means*."

Even though the band has new material prepared for a second crack at the studio, it still is gaining fans from the strength of the first release. Hopefully, the video will garner *Lift, Twist and Jerk* more notice on a national scale and create some inroads into the coveted American market. But,

does the band ever get tired of promoting the same songs over and over again?

"Sure, the stuff on the first disc is fairly ingrained on us," laughs Sander. "But there are disadvantages and advantages to being an independent artist. Sure, when you keep touring for the same album, things can get stale. But at the same time, you have more time to work with your release—you get more life out of your disc. On a major label you have to go out, support and tour for your material right away. We have more time to get people to attract fans to our work."

Still, the band is shopping itself around, hoping for interest from a major label or at least a well-established independent player. The band's first CD was a total grassroots effort.

"We're well established enough that we wouldn't get totally embarrassed if we recorded a second CD without getting any support at all," says Sander. "But it was very expensive for us to put out our first CD. We did an initial run of 1,000 CDs. That was very costly. If we want to make our second release a bigger production, we're going to need help from a distributor. We're looking at independents and we're hoping the trip to LA gets us in the minds of some various labels. But as an indie artist we're not in a situation where we *must* put out an album. We still have the luxury of waiting."

Still here's to Sander and Co.'s California dreaming.

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**VUE WEEKLY**

# Björk's remix may be milking it

**BJÖRK**  
Telegram  
(WEA)

The Icelandic ex-Sugarcubes techno-diva returns with a total re-think of her smash '95 success, *Post*. Nine of the tracks on *Telegram* are remixes of songs which propelled *Post* to many best-of critics lists two years ago.

*Post* was a departure for Björk; she added a jazz influence to her hyper-techno style—songs like "Headphones" and "You've Been Flirting Again" messed with a variety of American-based musical styles—from swing to be-bop to (gasp!) trip-hop (OK, so trip-hop isn't an American-based style). With the exception of the lead single "Army of Me" (an all-out techno dancefloor assault) and "Hyperballad" (a trance-ridden piece of self-indulgence) *Post* succeeded because Björk forced the "techno" out of electronic music—replacing it with warmer, sultrier jazz overtones.

Now, she's messed it all up again. With the assistance of able chamber musicians and a variety of top-notch techno producers (Graham Massey, Dillinja, Deodato) she's reversed the trends she set on *Post*. Literally. "Isobel" and "Hyperballad" have been transformed from their original forms—they now have the feel of lounge-jazz, like you'd hear at the local martini bar. Meanwhile, the jazz-influenced pieces have been subjected to the BPM-frenzy of drum machines and sequencers. The sweet ballad "Possibly Maybe" has been made almost unrecognizable—sounding more like J.G. Thirlwell's Foetus than anything resembling jazz. It's a hit-and-miss project—one that makes you wonder why it took

nearly two years to complete. Is this milking of *Post* necessary because Björk doesn't have any new material? Or does this fall into the realm of "Clever Marketing of Icelandic Tech-no Queens 101?"

Steven Sandor

**CRASH TEST DUMMIES**  
*A Worm's Life*  
(Arista/BMG)

Serious baritone Brad Roberts and Co. are back again with more of the same light and lively pop that made them what they are today.

As usual, Roberts' voice is so low that only dogs can't hear it, which is unfortunate since *A Worm's Life* won't raise the pulse of any humans that might be within earshot. Although it's hard to imagine the "Dummies" without Roberts, the sound of his voice frequently suggests that your prankish little brother is dragging his thumb across the disc, making it run slower than it's supposed to.

Judging from their ever-expanding catalogue of generally featureless tunes ("The Superman Song" was, to date, their artistic/commercial zenith) the success of the group, who I'd politely define as *unconfrontational*, defies explanation. Wait, here's one, possibly: some people actually believe that because a pop group is on the radio, they must be part of the "best music there is." Otherwise, these doltz argue, how could it get on the radio?

Guess what? Radio is mainly about not rocking the boat. Why else did the Bear wait until Everclear's *Sparkle And Fade* was on about 200 playlists in the United States before adding it to theirs?

Instead, if it were actually their

**New Sounds** This week's newest discs

own idea, they'd have aired it in the same year it was released. Still think the cream rises to the top on Top 40 radio? Get over yourself.

T.C. Shaw

**VARIOUS ARTISTS**  
*The Rolling Stones' Rock & Roll Circus*  
(Abkco)

Eighteen years after its filming, the Stones' gala rock TV special finally hits the racks. Reputed to be shelved for a number of reasons, including one speculation that the hosts of the variety show were upstaged by The Who, the *Rock & Roll Circus* is exactly what it claims to be, partially because its claim is so modest: it's really a time capsule—also, it's probably the last undisputed flicker of the magic and wonder of the Swinging Sixties, when the myth was at its highest level.

Besides the Stones' six-song performance (which was filmed at approximately 4 a.m. the next day), highlights include the aforementioned number by The Who, an abridged version of "A Quick One," as well as a supergroup named The Dirty Mac, comprised of soon-to-be ex-Beatle John Lennon, Mitch Mitch-

ell (Jimi Hendrix's drummer), Eric Clapton (surely the World's Most Overrated Guitarist ever) and good ol' Keef holding it down on bass. Their rendition of John's "Yer Blues" is pure Lennon at his best, persona yet unlike today's "alternative" rock and its insipid penchant for being deliberately pointless.

I can personally recommend some great pieces of music that actually include Yoko (such as the rippling "Why?" from an early Plastic Ono Band LP), but this isn't one of them. Call me sexist if you want, but the only explanation I can offer for most of Yoko's musical output (and John's usually rapt attention to it) is that she must have been absolutely incredible in bed. Or something.

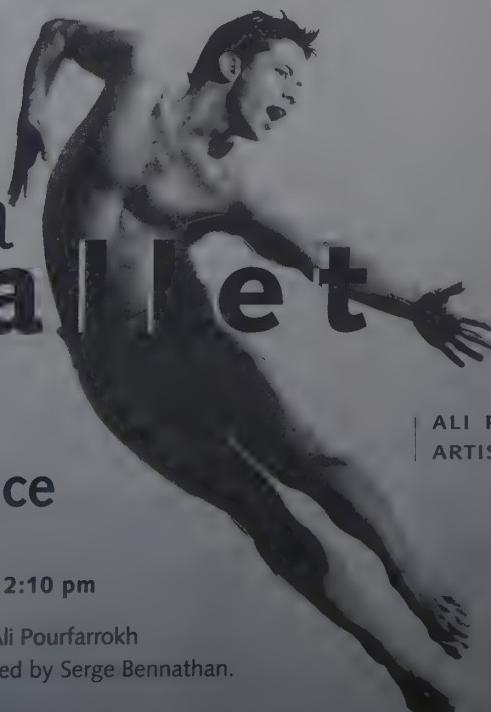
I'd recommend spending the couple of extra bucks to obtain the video—this way, rather than just the music, you get the visuals, which include the Fire Eater, geriatric arrobats, Mick and John goofing around and trading mild barbs—and the late great Keith Moon frolicking amongst the audience. *The Rock & Roll Circus* is a reminder that rock and roll was fun once, a far cry from the meaningless nihilism of this fucked-up decade's spokesman, Kurt Cobain.

T.C. Shaw



du Maurier Ltd.  
ARTS

# Alberta Ballet



ALI POURFARROKH  
ARTISTIC DIRECTOR

## Free Performance

Myer Horowitz Theatre  
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Journal

MIX

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## THE ARTS

# The Orchesis Dance Company sure has balls

## DANCE

BY LARISSA BANTING

PreVUE

Question: What has been offered Edmonton's non-professional dancers the opportunity to choreograph and perform in a non-judgemental environment since 1965?

Answer: The University of Alberta's Orchesis Modern Dance Group.

This weekend at the Myer Horowitz Theatre, Orchesis presents its annual *Dance Motif* event, a concert of contemporary dance works created and performed by Orchesis members, faculty and invited guests.

"The evening's program is entirely up to the choreographers—there are no boundaries set for them," explains U of A dance faculty and Orchesis director Tamara Bliss.

"Anyone who wants to dance or choreograph has the opportunity. Orchesis is an outlet for dancers in the community to continue to dance and expand as choreographers."

The list of choreographers and styles for *Dance Motif* is long. A small sampling of the evening's program includes Terri Critchley's modern jazz stylings, Mile Zero Dance's Kathy Metzger and Dorothy Harris' "Ball Dances," performed on inflatable balls that become an extension of the dancer.

"They're soft and spongy," says Harris of the 26"-diameter balls. "They allow wonderfully fluid movement, as if the dancer is moving in water."

After seeing a professional dance company in New Orleans use the balls in their work, Harris

was hooked. She purchased the choreography in 1990 and hasn't looked back since—her dance collective now has five ball-dances in its repertoire.

"The choreographic process is a building experience with contributions from both the dancers and the choreographer," Harris continues. "The dancers are always creating new movements on the balls and it is really a lot of fun, but at the same time it requires a fair amount of skill and ability."

While there will undoubtedly be varying amounts of skill and ability on the Horowitz, *Dance Motif* will surely offer a fun, entertaining evening of dance created and performed from the heart—which in my mind beats out textbook technique any day. ●

**Orchesis Modern Dance Group: Dance Motif '97**  
Myer Horowitz Theatre  
Jan. 31-Feb. 1

## Elsewhere on the dance scene...

Speaking of the Horowitz, Alberta Ballet hits the boards for a free (yes, free) lunch hour performance this Wednesday. Part of the company's provincial university tour, the performance features *The Last I Saw...* by Dancemakers' Serge Bennathan, the talk of the local dance scene after it premiered this past October. If you missed it then, make a point of seeing it now as it is a compelling piece of work that captures the imagination.

Also on the program is Artistic Director Ali Pourfarrokh's *Aerial*, a light, musical dance to Haydn. Alberta Ballet and its sponsors should be applauded for taking dance to the province's university crowds, debunking the myth that dance is difficult to understand, boring and for a lot of old, rich people dripping with diamonds and ermine.

Pourfarrokh has also announced he will be stepping down as Artistic Director when his contract expires in 1998 after guiding the "little company that could" for 10 years. Under his leadership, Alberta Ballet took some bold steps (such as a new *Nutcracker* and a ballet to the music of k.d. lang) that won the company critical and public acclaim and the respect of the dance community. However, 10 years is a long period and it's time for a change to ensure the continued artistic growth of both parties.

It's unofficially official: prima ballerina Karen Kain will grace the Jubilee stage Sept. 15-16 as part of her farewell tour and Alberta Ballet subscribers will have first dibs on the tickets (just like last year's White Oak Dance Project performance with Baryshnikov). Word is Garth Drabinsky's LivEnt (*Phantom of the Opera*, *Sunset Boulevard*) is producing the tour. Watch this space for the "official" announcement.

## Abundance(8)=ambitious theatre

### THEATRE

BY ARAKI ASHLANIAN

PreVUE

Alberta is a province full of the dreams of its citizens. Our province was built on the idealism and creative force of those determined to realize their goals.

*Abundance One* is the Catalyst Theatre's exploration of those who have not. The piece is the first installation of a three-part project devised by artistic directors Jonathan Christenson and Joey Tremblay. The company's eight repertory performers were led through several workshop sessions ranging from voice to movement to object association with the hopes of discovering, defining and refining a character. Once achieved, the process subdivides into eight pieces, each eight minutes long, each performed in its own 8x8 space.

Each space? A house within the mythical town of Abundance, Alberta. Its citizens include the likes of Willy Weed, Knobby the Cow Preacher, Rose and her pig-faced baby, Crazy Marie, Matry the Wing Walker, Rocky the Grave-rober and a living lump named Girl.

And what must be the town's most respectable citizen, Goldie the Flying Transsexual.

Herm.

Described as a "carnivalesque living exposition," the play has the audience divide into eight groups of 10 and visit each exhibit as if it were an actual neighborhood tour.

"The neat thing here is that each one is different," says actor Denise Kenney. "I don't mean that each character is different. That's a given. No piece is presented visually the same way."

Each 8x8 box allows its own POV... some have windows to peak in, some have naught but a peephole. Still others open up like a chocolate box, or require the audience to squeeze inside for their viewing accessibility.

Yikes. Careful if you're claustrophobic. And if not,

hope the people with you bathe regularly.

Kenney would like to make it clear that this show is not for the artsy-farty crowd.

"It's about expanding the perceptions of what performance means and what the audience-actor relationship is," she says. "I just have this feeling that even though you didn't get the piece, three days later a vision of it will haunt you and stay with you."

Spooky.

Spookiness still is the fact that, in a profession obsessed with hierarchy, two directors trust their actors enough not only to develop their own work from scratch, but to create text as well. One might have a few doubts about letting actors run amok, artistically speaking.

"That's a misconception about the amount of freedom," Kenney insists. "It's been an arduous process about clarifying the moment—an absolute, meticulous concern about each minute."

Once each performer found the roots of a character, the work was immediately taken to directors Christenson and Tremblay to work into a collectively-agreed format. Even the best performer can't direct themselves... but imagine the directors' plight. Eight different actors with eight processes and eight different sets of frustrations—with nothing but a fiery hope that this will all work out in the end.

Talk about putting it all on the line.

But Tremblay told this reviewer that each of his cast members have "a little treasure inside them. And we want to bring it out."

If the Catalyst's track record is any indication, the night should prove to be nothing less than eye-opening.

But what's with this number eight thing? I mean, it sounds like the Masons or something. Leave it to Catalyst to create mystery about EVERYTHING they do. ●

**Abundance One**  
Catalyst Theatre  
Jan. 30-Feb. 1

## THE ARTS

# Storey's work explores Asian colony

THEATRE  
BY ARAXI  
KESLIMAN

PreVUE

**I**t's easy to forget the hotbed of talent in Edmonton during the imposed hibernation of February.

Under our layers of wool and neoprene parkas, we soon become closed off to the incredible energy buzzing about the theatre community.

Though the population shivers by sputtering space heaters, the Citadel is cooking up a talent gumbo that's sure to warm your sensibilities. The confection starts with Raymond Storey, playwright of hits like *Saints And Apostles* (Sterling and Governor-General Award winner), *Cheek to Cheek* (surprise! another Sterling), *Girls in The Gang* (Chalmers Award winner) and his latest work *South of China*.

The play takes plays in colonial Malaysia circa 1925, as seen through the eyes of Cecil Mawson (John Ulliyatt) and his sister Adelaide (Kate Ryan), the latter who comes four years later with her Canadian husband Sam (Michael Spencer Davis) to make their fortune with a rubber plantation. As the regimentalism of British society

is challenged by its inability to tame the Malay jungle, so the characters find themselves forced to deal with their inner nature.

Throw in the spicy acting of Ryan (Sterling Award winner for *The Ugly Man*) and Ulliyatt (Sterling Award winner for *Sweeney Todd*) and you've got a potent meal for any audience—just add mango chutney.

"At first we seem like the perfect, ideal British family," says Ryan. "As soon as you start to look into the soul of these people you see how broken down they really are."

"It's two parallel stories," Ulliyatt adds. "It's about colonization. It's about love. It's epic. Cecil is a homosexual and doesn't know it. Michael Spencer Davis is playing out the straight version of my story..." he laughs.

As Storey approaches the exploitation of colonialism and the complexities of love through personal journeys, the redemption of each character unravels differently. Fighting nature, fighting themselves, the message here is that love is love... the triumph is in accepting it. The tragedy plays out in the maintaining of illusion.

Jesus, this sounds depressing, you guys.

"Not at all! It's realization. It's passion. Realization about control and the world around you." Ryan explains. "How what seem the mundane things in life can be huge moments. It's painful human comedy."

Both actors admit they've had more time to savor their characters during the show's rehearsal process. As callbacks create an ever-looming bottom line, taking the time to address the text seems less and less viable. Ulliyatt is aware of the luxury afforded them in *South of China*.

"Actors can lose sight of their craft that way. It's nice to go slowly—to be solid about what you're doing. You relish the language once you understand how you can use it to tell someone you adore them or how you're using it to put them down or how you're hiding from them. It's very British. And it's very much in this play."

"Ray's script is very close to home," concludes Ryan. "You think it's another world. Another style. But it's very much like a Merchant-Ivory film that way. It's so human and very much like us."

**South of China**  
**The Citadel**  
**Feb. 8-Mar. 2**

## Theatre Notes

Bummed about the deep-freeze, Edmonton theatre-lovers? Here's something to be thankful for. Few places on earth have a community as diverse, as active, or as supportive of its artists as Edmonton. No matter how tough things are, the community always scrapes together the cash to see the latest fare... especially this time of year with Springboards coming up. So shake those blues, Joe! We may be shiverin' but at least we're shiverin' together...

Speaking of Ray Storey (*South of China*), did you know he was a founding member of the Alberta Playwrights' Network? The Network will be announcing the

winners of their 30th Alberta Playwrighting Competition Feb. 1st. Three chosen scribblers will find their prestige factor (professional workshops) and bank accounts soar (\$1,500) when they win for either the Full-Length, One-Act or Discovery categories. You can be part of the action, too! Join the winners at 4:30 p.m. in the lobby of ATP's the Martha Cohen Theatre (that's in Calgary by the way) for a short ceremony and staged readings from each of the three pieces. If you can't be happy about the winners (Let's say because you entered and didn't win), you can bitch about it with

your pals!

The Phoenix Theatre is staging a Chocolate Lover's Tea Feb. 8 Tix for the fundraiser will cost you 20 bones. Look for a fashion show by Suzanne's Inc. Tables of 10 can be reserved. You can pick tix up at Suzanne's (10437-142 St.) or at the Theatre. The chocoholic orgy begins at 3 p.m. at the Edmonton Inn. Want to help out the Phoenix? Call 434-4015.

Send all your theatre-related announcements and info to THEATRENOTES. Remember, fundraisers, auditions, job postings, contests, readings, workshops or whatever cranks your engine is eligible. As long as it's theatre. Or, if you want to send your undying love and appreciation to yours truly (naf!), phone us at 426-1996, fax 426-2889. You can mail or drop it off at #307 10080 Jasper Avenue T5J 1V9 or e-mail at <office@vue.ab.ca>. Kisses!

## Win a pair of tickets to *Sleeping Beauty*

The Royal Winnipeg Ballet brings this classic to the Jubilee Auditorium Feb. 24-26. Vue has two pairs of tickets to give away. All you have to do is answer this simple question:

Which famous Russian composer wrote the music for *Sleeping Beauty*?

Send your answers to *Sleeping Beauty*, c/o Vue Weekly, #307 10080 Jasper Avenue, Edmonton, AB T5J 1V9, e-mail your entry to office@vue.ab.ca or fax your answer to us at 426-2889.

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## The Edmonton Art Gallery Coming Soon!

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422-6223 Admission: \$3.00 adults; \$1.50 students/seniors  
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# Street Vue

By Klodyne Rodney

I don't know you guys. There are an awful lot of babies being born of late. What's up with that? Makes me wonder if it's safe to breathe the air in this town. Latest edition to the scene is "Rumpa Stumpa" belonging to **Cathy Derkach** and **Hookahman's Jason Kodie**. According to photo man **Rickshaw Dave**, there are a lot of sevens in the baby's birth. You know, stuff like seven lbs. 11 oz., born on the 17th and in the year 1997. I have no idea. The reason I call her Rumpa Stumpa is because that's the name Cathy gave me in the summer. Now, it should be said that they expected a boy. Hence, there's no name for the blob of love quite yet. Is it 30 days before Stats Can gets cranky about filing a birth certificate? **Darrin Hagen**, one of my more favorite persons to tease and harass, was on the phone when the dear gal's water broke. Ew! Jason wasn't home, Darrin was panicking and Cathy couldn't be bothered to put down the phone and call a midwife. Twelve hours later, a baby girl, was born at home. As a result of his phone trauma, Darrin has thrown the name Gloria into the name pool. Poor kid. Imagine being named after that big fag! Cathy, may I suggest Zanzibar as a name?

"G" is for gross and for gag. **Araxi Arslanian**, that coddler of "Gentle Readers," has turned 25. How sick. At her tender age she has written eight plays, the last one without the benefit of cigarettes to combat writer's block. Yuck. On Feb. 14 her latest work, *Venus*

will be read at **Workshop West's Springboards Festival** which runs Feb. 13-23. New works, people, for only \$7. Go support 'Rax and the dozen or so other writers whose work is being presented. Authors include, **Marty Chan**, **Gordon Portman**, **Scott Sharplin**, **Michael Charrois**, and **Geoff Brumlik**. Surprise, surprise, there will also be a reading from Hagen's newly finished book (what? Five months to write it!!). **The Edmonton Queen**. Hope it's something he hasn't read over the phone to me lately.

Now, people, please realize, when I saw **Laurie Blakeman** and her partner, **Ben Henderson** at **Rebar** Drag Queen Bingo, I was shocked! A politician who hangs with the folk who will be running the place in 20 years. Cool. Well, not so cool. Campaign manager **Catherine Hedian**, Executive Director of the Sexual Assault Centre, immediately hit me up to be a volunteer. You do not have to live in Edmonton Centre to help on the campaign, so don't try that one. This woman has been instrumental in the life-support of the **Phoenix**, and has supported the community through her work at **Theatre Network**, **First Night**, **Celebration of Women in the Arts** and the **ARTSVOTE** Campaign. Participate!

True, I haven't been to the office to pick up my mail, but I haven't had any response to the whole playwrights of color thing. I was certain that **Marty Chan**, playwright, reg-

ular on **Jake and the Kid** and CBC radio commentator would send a scathing rebuke of my innocence Nothing. Sigh. How disappointing. Anyone?

My, god! Did anyone catch the Citadel's former Artistic Director on **Pamela Wallin Live**? I wish someone had warned me. I stumbled across **Robin Phillips** extolling his acting/directing philosophy with **Fiona Reid**. Together they are working on **Beatrice and Benedict** for **Canadian Stage Opera**. Interesting stuff. He charmed Pamela up with his talk of the "perfect bell" and other unique aspects of his rehearsal process. He even talked of Edmonton! Well, at least the performing arts are getting some coverage on a national scale.

So, the answer to the question of who **Tony Santiago**'s mysterious fiancée is: **Janette Tassie**. If you ask Tony about her (she's in Calgary while he rehearses **Jim Guedo's Pentecost**) he'll probably become really sweet and blushing and coy and... love is so cute.

Now, people, I've been patient, but now I'm going to get cranky. Unless you want the weekly adventures of my boring life, you'd better get your info into the office. It's like politics really. You don't vote, don't complain. You want to be in the column, submit. You don't submit, don't complain about the lack of support in the local media. OK, I'm done now. You know what to do. Fax. E-mail. Drop by.



Linda Low (middle) is surrounded here by the winners of the Tuxes, Tiles and Tales celebrity look-a-like contest. To her left is Gloria "Kate" Maker. To her right is Peggy "Elvis" Kerton. What a night!

**Edmonton Space & Science Centre**

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BY  
BERTOLT BRECHT  
TRANSLATED BY  
HOWARD BRENTON

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# Glover's work serves his artistic ego first

## PERFORMANCE

BY KEN ILCISIN

## PreVUE

**I**t's not tough to form an immediate opinion of actor/artist Crispin Hellion Glover—one that pins him as being slightly off center.

From the wild David Letterman show appearance, where he stated "I can kick" and proceeded to put his foot in the direction of the host's head, to his plethora of off-beat roles in films like *The People Vs. Larry Flynt* and *River's Edge* to his activities outside the world of acting—writing, image-laden books, live performances and directing a film using actors with Down's Syndrome—Glover has always been an original.

However, being seen as an eccentric doesn't bother him. He's gone as far as relating it to the scientific meaning of a centric line being one which follows the center and an eccentric line being one which strays from the center. He sees his actions as normal and any comments about his oddities as complimentary.

"It's not something I think of myself," says Glover. "I'm doing the things I find interesting. They are things which may be considered odd but to me it's a line I'm following is a straightforward centric line but to other people I may be following the eccentric line."

Although easy to label him as "weird" it's difficult to figure out if this is a controlled image or not.

One thing's for sure, Glover



This man tried to kick David Letterman.

isn't telling. In a slow and steady voice, he explains how people may perceive him as *different*, but is aware how each odd act he engag-

es affects his career.

"The David Letterman thing... when I'm dead and there is an obituary written about me, that's

one of the things which will be in there," says Glover. "I do not wish for certain things people think about me to go away. I think it works in my benefit and it's definitely something which is there."

Glover holds a definite vision of where he wants his career to go. Although critical acclaim follows many of his portrayals, playing other people's parts isn't completely satisfactory to him. Currently he is holding test screenings of his feature length directorial debut, *What Is It?* Although he finds working with directors like Milos Forman (*Amadeus*, *One Flew Over The Cuckoo's Nest*, *The People Vs. Larry Flynt*) as rewarding, such opportunities don't always present themselves. So Glover, in his traditional self-propelled fashion, creates his own opportunities.

If I respect a director and a project, I don't have any problems acting in a film," says Glover. "That's not the only reason I'm making my own movies but I must say, with making my own films. I do enjoy that the most. It's so rare for me to find something which I enjoy acting in. That's the main reason I've been working all these years at my own project."

The film is a definite departure from the mainstream films in which Glover got his start. Drawing a parallel between his role as Marty McFly's father in *Back To The Future* and a full-length film based around people with mental retardation would take a line of logic akin to the eccentric thought patterns exuded by Glover.

He expresses joy over his finished work yet still worries about how it will be perceived. Making his artwork part of his *Big Picture Slide Show* allows him a chance to receive crowd feedback. From there, he will decide how to promote it and where to go—a rather calculating, sensible move for one who doesn't travel the central path.

Added to his foresight was the creation of the film. Aware of the limitations of his performers, Glover created a story which would work well given the cast.

"I wrote the script specifically for actors with Down's Syndrome," says Glover. "There really was nothing wrong they could do."

At the end of it all, Glover leaves one confused. You know he's not quite normal, however you are also aware of his foresight.

"I do a lot less interviews than one would imagine," says Glover. "I have a rather specific policy of never doing interviews other than when I have something to promote."

"If one isn't promoting, then one just ends up talking about stuff other than what your business is. It's very much a business thing to promote something which you worked on."

"I think in the long run it would hurt the product if one started to promote oneself instead of something specific."

**Crispin Hellion  
Glover**  
Roxy  
Jan. 31, Feb. 1

## MAKE IT A BLOCKBUSTER NIGHT

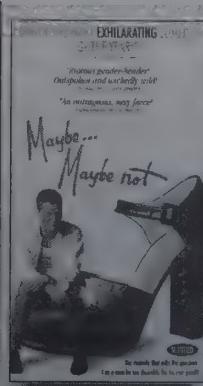


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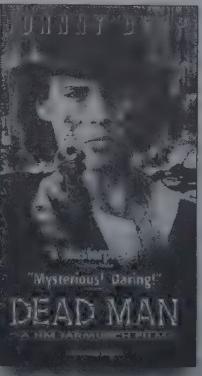
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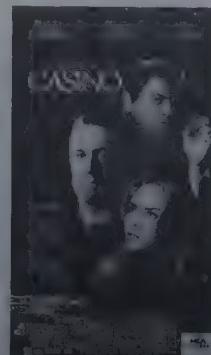
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MOTHER (M) Mon-Wed 7:10, 9:30 Thu

9:30 Sat Sun 3:40, 10:10, 9:30 Fri 7:10,

SHADOW CONSPIRACY (STC) Mon-Fri

7:00, 9:30 Sat Sun 1:10, 3:30, 7:00, 9:30

101 DALMATIANS (G) Sat, Sun 1:30

METRO (M) Mon-Fri 7:20, 9:45 Sat Sun

4:00, 7:20, 9:45. Violent scenes/coarse

language.

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West Edmonton Mall 444-1242

EVITA (PG) Mon-Fri 6:50, 9:40 Sat Sun

10:30, 3:45, 7:30, 10:00 Sun

THE RELIC (M) Mon-Fri 7:20, 9:50 Sat

Sun 10:30, 2:30, 9:50. Gory violence

throughout

IN LOVE &amp; WAR (STC) Mon-Fri 7:10,

9:30 Sat Sun 10:30, 9:45

GETTER (M) Mon-Fri 8:00, 10:00 Sat Sun

1:20, 3:45, 7:30, 10:00. Violent scenes/

coarse language.

SHADOW CONSPIRACY (STC) Mon-

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9:30. Violent scenes/coarse

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STAR WARS (PG) Mon-Fri 1:45, 7:15,

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EVITA (PG) 1:00, 3:45, 6:45, 9:30

Late show Fri Sat 12:30

STAR WARS (RE-RELEASE) (PG)\*

Mon-Fri 1:30, 4:30, 7:15, 10:00

SHADOW CONSPIRACY (STC) Mon-Fri

1:45, 3:30, 9:45 Late show Sat 12:00

IN LOVE AND WAR (STC) Mon-Fri 3:30,

7:10, 9:30 Late show Sat 12:00

METRO (M) 1:30, 7:20, 9:50 Late show Fri

Sat 12:00. Contains coarse language

101 DALMATIANS (G) 1:15 Fri 10:00 Sat Sun 11:15, 2:00

SPACES (G) 2:15 Sat Sun 11:30, 2:15

MOTHER (M) 4:30, 7:00, 9:30 Sat Sun

Fri Sat 11:45, 2:00

EVERYONE SAYS I LOVE (PG) 1:10,

3:15 7:00, 9:30 Late show Fri Sat 11:30

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TURBULENCE (M) 7:00, 9:30 Sat Sun

1:45, 7:00, 9:30

THE ASSOCIATE

7:10, 9:45

RANSOM (M) Mon-Fri 7:10, 9:45 Sat Sun

7:10, 9:45

Violent scenes/coarse

language throughout.

## FILM

# Slapstick overcomes Creatures' banal plot

## MOVIES

BY RUSSELL  
HOLMES

## REVUE

Kline is featured in two roles—playing his own father—and Jamie Lee Curtis bends over a lot.

The film concerns a small zoo that Rollo Lee, the Cleese character, is sent to manage. He has to make the zoo profitable and to that end he decides that the zoo should only have fierce animals—all the cute and cuddly creatures have to go. The thing is, Lee is really not a bad guy and doesn't have the heart to kill the cute animals.

Then, the corporate sharks show up in the form of Curtis and Kline. Things begin to get desperate. The story doesn't really make any sense, but, essentially, the Curtis character has some idea about a chain of zoos and the Kline character has an idea about corporate sponsorship of exhibits. At one point, he claims he has nailed down Bruce Springsteen as a sponsor of the tortoise exhibit.

Still, *Creatures* is pretty funny—really funny in parts. It is Cleese's film from start to finish. Poor Michael Palin really doesn't have all that much to do. Kevin

come the banality of the story. There are moments of slapstick genius, particularly between Palin, Cleese and Kline. The film worth seeing just for those scenes.

Cleese shares the writing credit with Iain Johnstone, but he did not direct as he did with *A Fish Called Wanda*. The direction credit goes to two people—Robert Young and Fred Schepisi. Apparently large portions of the film had to be reshot and Young wasn't available so they went to Schepisi—who insisted on having his own cinematographer. It strikes me that the film really suffers for this and I would have liked to see the original version, even if it didn't play well with test audiences.

Regardless, *Creatures* is still pretty funny, easily the best comedy I've seen this year.

**Fierce Creatures**  
Cineplex Odeon  
Daily

*Fierce Creatures* is not as funny as *A Fish Called Wanda*. Which is OK, since the film is not a sequel to *A Fish Called Wanda*—even though it features the same cast (John Cleese, Jamie Lee Curtis, Kevin Kline and Michael Palin).

*Fierce Creatures* is also not as interesting a film as *A Fish Called Wanda*. This is not OK. *Fish* had an innovative story and innovative characters. The stammering jokes became a bit much, but that would be my only criticism. *Fierce Creatures* is pretty clichéd from start to finish and has way too many breast jokes.

Still, *Creatures* is pretty funny—really funny in parts. It is Cleese's film from start to finish. Poor Michael Palin really doesn't have all that much to do. Kevin

Amazingly, the comic talents of everyone involved manage to over-

# Allen's musical hits flat note

## FILM

BY RUSSELL  
HOLMES

## REVUE

to Edward Norton (*Primal Fear*), makes out with Tim Roth (*Pulp Fiction*).

There are some stand-out numbers and interesting character juxtapositions, like when tough-guy Roth sings "I Can't Believe You're In Love With Me." Some of the sequences that stand out are "Making Whoopee," performed by doctors, nurses and patients in a hospital, and "Enjoy Yourself (It's Later Than You Think)," sung by some ghosts in a funeral home.

In fact, that is the major problem with the film: it only exists to showcase musical numbers that Allen has always wanted to stage—there's a sequence with kids in elaborate costumes coming to the door until a young girl dressed like Carmen Miranda shows up and sings the old Chiquita Banana song.

Apparently, Allen ended up with 75 minutes of musical numbers before he had even begun to shoot the story. That might have been interesting—an hour and 15 minutes of musical numbers with no pretense of story, rather than the 45 minutes of music and 45 minutes of stupid story we do, have.

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Cineplex Odeon  
Daily

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JINGLE ALL THE WAY

PG(SDDS)

SAT/SUN 12:00 noon, DAILY 1:20, 4:30, 6:45, 9:25 PM

HIGH SCHOOL HIGH

M

DAILY 7:05, 9:15 PM

FIRST WIVES CLUB

PG

DAILY 7:30, 25 PM

MIGHTY DUCKS 3

PG

SAT/SUN 1:30 PM

GALTY, 3:30, 6:30 PM

SLEEPERS

M

SAT/SUN 2:10 PM

GALTY, 3:45, 6:55, 9:55 PM

THE MIRROR HAS

TWO FACES

PG

DAILY 1:30, 4:00, 6:45, 9:55 PM

FIRE AWAY HOME

PG

SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE LONG KISS GOODNIGHT

M

SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE MIGHTY DUCKS 3

G

SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE FIRST WIVES CLUB

PG

SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

PHENOMENON

PG

SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

TRAINSPOTTING

PG

SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

JACK

PG

SAT/SUN 1:30 PM

GALTY, 2:00, 4:45, 7:30 PM

FLY AWAY HOME

PG

SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

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THINNER

M Not suitable for pre-teens.

SAT/SUN 11:45 AM, DAILY 1:20, 4:45, 6:45, 9:25 PM SAT midnight showing 12:15 PM

HIGH SCHOOL HIGH

M SAT/SUN 1:30 PM

DAILY 1:30, 4:45 PM, SAT midnight showing 11:55 PM

ROMEO &amp; JULIET

PG Not suitable for younger children.

SAT/SUN 11:25 AM, DAILY 1:15, 5:45, 8:30 PM, 9:45 PM SAT midnight showing 11:50 PM

THE MIGHTY DUCKS 3

G SAT/SUN 12:00 noon, DAILY 1:15, 4:45 PM

SLEEPERS

M DAILY 2:00, 4:45, 7:30 PM SAT midnight showing 12:00 AM

THE FIRST WIVES CLUB

PG DAILY 1:30, 4:45 PM SAT midnight showing 12:00 AM

PHENOMENON

PG SAT/SUN 1:30 PM

TRAINSPOTTING

PG DAILY 1:30 PM SAT midnight showing 12:00 AM

JACK

PG SAT/SUN 1:30 PM

FLY AWAY HOME

PG SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE LONG KISS GOODNIGHT

M SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE MIGHTY DUCKS 3

G SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE FIRST WIVES CLUB

PG DAILY 1:30, 4:45 PM

PHENOMENON

PG SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

TRAINSPOTTING

PG DAILY 1:30 PM SAT midnight showing 12:00 AM

JACK

PG SAT/SUN 1:30 PM

GALTY, 2:00, 4:45, 7:30 PM

FLY AWAY HOME

PG SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE LONG KISS GOODNIGHT

M SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE MIGHTY DUCKS 3

G SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE FIRST WIVES CLUB

PG DAILY 1:30, 4:45 PM

PHENOMENON

PG SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

TRAINSPOTTING

PG DAILY 1:30 PM SAT midnight showing 12:00 AM

JACK

PG SAT/SUN 1:30 PM

GALTY, 2:00, 4:45, 7:30 PM

FLY AWAY HOME

PG SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE LONG KISS GOODNIGHT

M SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

THE MIGHTY DUCKS 3

G SAT/SUN 1:30 PM

GALTY, 2:00, 4:45 PM

## FILM

**a MINUTE at the MOVIES**

by Todd James

**EVITA** Madonna may not be the greatest actress or singer there is, but after watching her in this ambitious adaptation of Andrew Lloyd Webber's opera, I can't imagine anyone else in the role of Eva Duarte Peron. This is a difficult feat as Madonna and the rest of the cast are called upon to sing their dialogue. As daunting as that may sound to prospective viewers, once you're accustomed to that style, actors bursting into song seems perfectly natural. Madonna, with her vast experience at lip-synching in music videos, is well-suited to this form and to the role of a young girl who rapidly rises from poverty to become the wife of president Juan Peron (Jonathan Pryce) and in the process casts a spell over the people of Argentina. Antonia Banderas plays Che, a composite everyman sort of character who narrates the story in song and offers his own, often scornful opinions of Evita's power over the people. Always a controversial figure, Evita was viewed by the military and wealthy as a threat, but deeply loved by the poor for her charitable works. Whatever flaws there are to be found in *Evita*, the cast isn't one of them. But director Alan Parker (*The Commitments*, *Mississippi Burning*) keeps a brisk pace and wisely lets the songs of Lloyd Webber and Tim Rice fill in any dead spots. Some of these songs are dreadful, but signature tunes such as "Don't Cry For Me Argentina" are powerful and really lift the picture. The look of the film is lush and color-soaked and whatever your opinion of Madonna, she has made this role her own. (VVVV)

**METRO** With recent accolades for his performance in *The Nutty Professor* and a resurgence in what has been a sagging career of late, it would have been nice if Eddie Murphy had taken a little time to come back with something other than a formula car-crash-filled, explosion-riddled police story. Tired action drama, thy name is Metro. Eddie has shelved most of his patented, guaranteed laugh-eliciting schticks for a slightly more serious persona. Not to say that there aren't laughs in *Metro*. Even though Murphy plays Scott Roper, San Francisco's top police hostage negotiator, he can still be the irreverent and foul-mouthed Eddie we once knew and loved. He can still turn on the charm when he wants, but most of his gags here are well-worn and stale. Michael Wincott plays a nasty villain who murdered Roper's partner. Naturally, Roper is out for revenge with help from his new sidekick, played by Michael Rapaport. He serves little purpose other than to ride shotgun for Murphy while he stalks the bad guy. The script hasn't left out a troubled romance for Eddie—just to make sure all the clichés are stuffed into this too-long shoot em up. Newcomer Carmen Ejogo plays his girlfriend in some of the sassiest, hide-your-head-in-your-

hands embarrassing love scenes I've seen in a while. *Metro* relies on some well-executed car chase scenes and nifty stunts—but if it's all stunts and no story you're after, a Jackie Chan movie would be a better bet. Eddie may fancy himself an action star in the Bruce Willis mode, but his credibility is low when he tries to wave a pistol with any authority. The chuckles are few and forced in this by-the-book, you've-seen-it-all-before, less-than-thrilling thriller. (VVV)

**THE PEOPLE VERSUS LARRY FLYNT** Porn-meister Larry Flynt seems at first to be an unlikely subject for a film directed by Milos Forman (*One Flew Over the Cuckoo's Nest*) but the story of the publisher of *Hustler* magazine is absolutely fascinating—and in Forman's hands it's laid bare without any tendencies towards glamorizing Flynt's stand against the Supreme Court of the United States. Woody Harrelson stars as we watch Flynt's rise from moonshine bootlegger to head of a massive pornography empire. Hole lead singer Courtney Love is a genuine find as Althea Leasure, one of Larry's strippers who became his wife. She stood by his side through Flynt's brief brush with Christianity and as he took on court case after court case—not to defend the constitution but simply to sell more magazines. Flynt seemed to delight in his new role as defender of free speech, but following one of his many court appearances he was shot by a gunman who, nearly 20 years after the incident, has yet to be apprehended. Ironically, the bullet left Flynt paralyzed from the waist down and unable to perform sexually without mechanical assistance. It marked Flynt's spiral into drug addiction to fight the pain. Althea stood by her man through this period as well, also

becoming addicted to drugs and eventually contracting the AIDS virus. Edward Norton (*Primal Fear*) plays Flynt's attorney, constantly frustrated by his client's bizarre and outlandish courtroom antics—wearing an American flag as a diaper and tossing oranges at the judge, to name a few. But he would spearhead Flynt's First Amendment defense against a suit filed by Moral Majority leader Reverend Jerry Falwell. Whether you're in favor of Flynt's publications or not and whatever his motives may have been, there's no denying that his battles to protect his magazine—which often meant lengthy stays in prison—were battles that helped protect free speech. Director Forman does little flag-waving here though: Flynt's story is not sanitized and the sleazy nature of his lifestyle is very much on display. Harrelson is quite good in the role, though an odd accent developed in the latter half of the movie is distracting. It's the work of Love that will likely be remembered best. It may be typecasting, but not many could play an outrageous drug addict with more conviction. (VVVV)

**THE RELIC** It's just an old-fashioned monster movie dressed up with some fancy computer animation, but a better-than-average story will keep you interested. Penelope Ann Miller (*Kindergarten Cop*) plays an evolutionary biologist at Chicago's Natural History Museum. One of the museum's artifact-explorers has shipped her a strange collection of idols from the jungle and soon her co-workers begin to turn up decapitated. Tom Sizemore (*Hearts and Souls*) plays a cop determined to shut down the museum on the eve of its gala presentation and other dignitaries. Director Peter Hyams heaps on the humor—hey, you gotta have some fun when headless bodies are flying around. The horror level could have been tweaked a bit, but some of the special effects will leave you wide-eyed and the cast, including Linda Hunt (*The Year of Living Dangerously*) and James Whitmore (*The Shawshank Redemption*) is solid. (VVV)

**VUE Ratings**

|       |             |
|-------|-------------|
| O     | = Awhil     |
| V     | = Bad       |
| VV    | = Poor      |
| VVV   | = Good      |
| VVVV  | = Very Good |
| VVVVV | = Excellent |

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Sexual Content, coarse language, not suitable for preteens.

## SHINE

Daily 1:45, 7:05, 9:20 P.M. Mat/Fri/Sat/Sun/Tue

11:20, 4:30. Not suitable for young children.

## PEOPLE VS LARRY FLYNT

Daily 1:45, 7:00, 9:30 P.M. Mat/Fri/Sat/Sun/Tue

11:00, 4:15 P.M. No 7:00 P.M. shows Feb. 5-6. Sexual

content, coarse language, not suitable for preteens.

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## IN LOVE &amp; WAR

Daily 2:10, 7:15, 9:45 P.M. Mat/Fri/Sat/Sun/Tue

11:10, 4:30. Not suitable for young children.

## STAR WARS

Daily 1:40, 7:00, 9:40 P.M. Mat/Fri/Sat/Sun/Tue

11:00, 4:20. Presented in SDDS

## SOME MOTHER'S SON

Daily 1:40, 7:00, 9:40 P.M. Mat/Fri/Sat/Sun/Tue

11:15, 4:00. Coarse language

## EVERYONE I LOVE I LOVE YOU

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11:30, 4:45 P.M. Special late show Fri/Sat 12:15

## GHOSTS OF MISSISSIPPI

Daily 2:30, 7:20, 9:45 P.M. Coarse language

## FIRST STRIKE

Daily 9:35 P.M. Mat/Fri/Sat/Sun/Tue

12:00, 4:45 P.M. Special late show Fri/Sat 1:30. Violent scenes.

## PEOPLE VS LARRY FLYNT

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content, coarse language, not suitable for preteens.

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3:40 P.M. Special late show Fri/Sat 4:35 P.M.

## 101 DALMATIANS

Daily 7:25, 9:45 P.M. Mat/Sat/Sun

2:25 P.M. Special late show Fri/Sat 1:30

## JERRY MAGUIRE

Daily 6:45, 9:30 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content.

## ONE FINE DAY

Daily 9:20 P.M. Mat/Sat/Sun

2:25 P.M. Special late show Fri/Sat 1:30

## TURBULENCE

Daily 9:20 P.M. Mat/Sat/Sun

2:25 P.M. Special late show Fri/Sat 1:30

## BEVERLY HILLS NINJA

Daily 9:20 P.M. Mat/Sat/Sun

2:25 P.M. Special late show Fri/Sat 1:30

## THE GHOSTS OF MISSISSIPPI

Daily 7:00, 9:35 P.M. Mat/Sat/Sun

2:05 P.M. Special late show Fri/Sat 1:30

## MEET WALLY SPARKS

Daily 7:10, 9:25 P.M. Mat/Sat/Sun

2:20 P.M. Special late show Fri/Sat 1:30

## PORTRAIT OF A LADY

Daily 6:45, 9:30 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content.

## METRO

Daily 7:05, 9:25 P.M. Mat/Sat/Sun

2:00 P.M. Special late show Fri/Sat 1:30

## MICHAEL

Daily 9:40 P.M. Mat/Sat/Sun

2:30 P.M. Special late show Fri/Sat 1:30

## RELIC

Daily 9:20, 9:45 P.M. Mat/Sat/Sun

2:25 P.M. Special late show Fri/Sat 1:30

## SCREAM

Daily 7:20, 9:30 P.M. Gory violence throughout.

## SPACE JAM

Daily Mat/Sat/Sun

2:15 P.M. Special late show Fri/Sat 1:30

## STAR TREK: FIRST CONTACT

Daily 7:25, 9:45 P.M. Mat/Sat/Sun

2:25 P.M. Presented in Digital Theatre Sound

## EVITA

Daily 1:45, 6:50, 9:30 P.M. Mat/Fri/Sat/Sun/Tue

4:15 P.M. Special late show Fri/Sat 1:30

## FIERCE CREATURES

Daily 2:15, 7:30, 9:55 P.M. Mat/Fri/Sat/Sun/Tue

11:45, 4:50 P.M. Special late show Fri/Sat 1:30

## MEET WALLY SPARKS

Daily 1:50, 7:40, 10:00 P.M. Mat/Fri/Sat/Sun

2:20 P.M. Special late show Fri/Sat 1:30

## SHADOW OF CONSPIRACY

Daily 7:20, 9:55 P.M. Mat/Sat/Sun

2:20 P.M. Violence and coarse language.

## JERRY MAGUIRE

Daily 7:00, 9:35 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content. No 7:00 show Feb. 6.

## WHITEWATER CROSSING

Daily 1:30 P.M. Mat/Sat/Sun

2:00 P.M. Special late show Fri/Sat 1:30

## ENGLISH PATIENT

Daily 8:00 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content, not suitable for preteens.

## JERRY MAGUIRE

Daily 6:45, 9:30 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content.

## PEOPLE VS LARRY FLYNT

Daily 7:00, 9:40 P.M. Mat/Sat/Sun

2:25 P.M. Coarse language and sexual content, not suitable for preteens.

## DEAD MAN:

AUM JARMUSCH FILM

Daily 1:30 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content.

## POISONING PARADISE

(local documentary on Swan Hills)

Daily 1:30 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content.

## AB FAB: THE LAST SHOUT

Daily 1:30 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content.

## THE TRIGGEN EFFECT

Daily 1:30 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content.

## WESTMOUNT 4

111 Ave. & Great Road • 452-7343

Daily 7:00, 9:30 P.M. Mat/Sat/Sun

11:00, 2:30 P.M. Coarse language and sexual content.

## JERRY MAGUIRE

Daily 6:45, 9:30 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content.

## THINNER

Daily 7:00, 9:30 P.M. Mat/Sat/Sun

2:00 P.M. Not suitable for young children.

## GHOST AND THE DARKNESS

Daily 7:00, 9:30 P.M. Mat/Sat/Sun

2:00 P.M. Violence and coarse language.

## HIGHLIGHT ALL THE WAY

Daily 7:15, 9:15 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content.

## ONE FINE DAY

Daily 6:45, 9:00 P.M. Mat/Sat/Sun

2:00 P.M. Coarse language and sexual content.

## THINNER

Daily 7:00, 9:30 P.M. Mat/Sat/Sun

2:00 P.M. Not suitable for young children.

Brigette & Low Fat Selections  
Presented in Digital Theatre Sound

Any 2 for \$7.50  
Any 3 for \$12.50

10345-106 Street • 421-7044

10

JUST WHEN YOU THOUGHT WINTER COULDN'T GET ANY WORSE

# UNSOUD

WITH FRIENDS: THE TROUBLES, DROOL, BOOZEHOUNDS,  
DREXELL'S EYE AND PERCEPTUAL DISTORTION

**Saturday, February 8**

Public Domain 10155-112 st

TIX: \$6 ADVANCE \$8 AT THE DOOR

ADVANCE TICKETS AT SOUND CONNECTION, SAM'S (WEM & WHYTE),  
SONIX, DIVINE DECADENCE AND PUBLIC DOMAIN

DOORS @ 8 FIRST BAND @ 9 SHARPS  
NO MINORS I.D. REQUIRED

CALL 423-7860 FOR MORE INFO

# PUBLIC DOMAIN

MON Moshpit Monday 1.25 hiballs DJ Diesel

TUE Industrial goth 2.25 red wine DJ Belizee Bells

WED CHAOS 1.25 rye 84/10

THU TRASHATERIA 5.25 abs Salty & Sassy King Flux Alpha

FRI-SAT VEGAS 24/ cover 84/10 1.50 hiballs 84/10

10155-112 st 423-7860 PUBLIC Pd DOMAIN NO MINORS

# Night Clubbing

REGISTRATION FREE • TUE-FRI 10PM-2AM • SAT-SUN 12PM-2AM • Deadline 3:00 pm Friday

## ALTERNATIVE

### ART'S BARN

10330-84 Avenue, 439-3729

THU 30: Killjoys, Molly's Reach, Bloody Chicklets

### PEOPLES

10620-82 Avenue, 433-9411

every WED: 80's Night with DJ Cyndi Lepre & DJ Simon LeBonde

every THU: DJ Ned Ropail

every FRI & SAT: Altered States with DJ Nik Roefelds

### PUBLIC DOMAIN

10167-112 Street, 423-7860

every TUE: Gothic

every WED: Old School Punk

every THU: Trashateria New School Punk

every FRI-SAT: DJ Vegas

### RELAX

10551-82 Avenue, 433-3600

every SUN: DJ Big Daddy

every MON: Delicious DJ Brian

every TUE: DJ's Dwight Scrotum & Chuck Rock

every WED: Black Wednesday Scary Music for Scary People with DJ Black

every THU: Retro 80's with DJ Code Red

every FRI-SAT: DJ Mikee

SAT 1: Hthead, By Divine Right

FRI 7: Choke, LAMS, Nup

SUN 7: Annual Rebar Fetish Bingo with Guy Smilie

### THE REV

10030-102 Street, 423-7820

THU 30: The Bucks, Kung Fu Grip, Tinker, Guenica

TUE 4: Rake, Muffler

### RITZ DINER

15135 Stony Plain Road, 436-1719

SAT 1: Greyhound Tragedy, Gasoline Redhead, Unleashed, Downtown Buddah Black Band

### THE ROOST

Private Member's Club, 10345-104 St, 426-3150

every THU: DJ Big Dada

## BLUES & ROOTS

### ART'S BARN

10330-84 Avenue, 432-0430

FRI 7: Wilfred N & the Grown Men, Jim Seredale

### BISTRO.WEB

Marie-Anne Gaboury Cultural Centre (Pink Bldg), 8711-82 Ave, 468-6983

FRI 3: Stéphanie Servant

### BLUES ON WHYTE

10329-82 Avenue, 439-5058

every SAT: Blues Jam

THU 30-SAT 1: Russell Jackson

SUN 2: Wyked, Xith House

MON 3-SAT 8: Hurricane & the Twisters

SUN 9: Inside the Company, Blue Zone

### CITY MEDIA CLUB

6005-105 Street, 433-5183

THU 30: Northstream

FRI 31: Fred Eaglesmith & Willie P. Bennett

SAT 1: Caribbean Carnival

FRI 7: Elemn

SAT 8: Phillip Walker

### CLUB CAR LOUNGE

11948-127 Avenue, 451-1498

FRI 31-SAT 1: Harder & Copra

### CORK'S

10407-82 Avenue, 433-1969

every SUN: Acoustic Open Stage with Toni-Rae & Dave Wright

THU 30: Jen Draatz and Dr. Mobius

### CRAZY FOX

5552 Calgary Trail South, 414-6340

every SUN: Wayne Allchin & the Crazy Fox Church of the Blues

### DEZIO URBAN LOUNGE

8111-105 Street, 439-1386

every THU: Frends of Azul

### FATBOY

6104-104 Street, 437-3633

every WED: Blues Jam with Rough & Ready and the Billy Joe Green Band

### FULL MOON FOLK CLUB

438-6410

FRI 7: Katy Moffatt

### LUNAR BLITZ

10805-105 Avenue, 420-0200

every FRI: Blues Jam

### MUDGY WATERS

8211-111 Street, 433-4390

FRI 31-SAT 1: Babcock,

Bowman & Wileman

### GATOR'S

### GATOR'S

Regency Hotel 75 Street & Argyll, 465-7931

THU 30-SAT 1: Mere Mortals

WED 5: Groovy Rudie's

THU 6-SAT 8: Blakjax S.E.C.

### IKE N' IGGYS

10620-82 Avenue, 433-9411

every WED: Ultimate Jam Sessions

THU 30-SAT 1: the Joint Chiefs

### KINGS KNIGHT PUB

9221-34 Avenue, 433-2599

every WED: Fast Freddy & the Knights of the Round Table

FRI 31-SAT 1: Dash Riprock

FRI 7-SAT 8: the Howlers

### RED'S

WEM, 481-6420

every THU-SUN: Red's Rebels

### ROSARIO'S

11711-108 Ave, 447-4727

every THU: Karaoke

SAT 1: Silver

### ROSE BOWL

10111-117 Street, 482-5152

every SUN: Jam

### THUNDERDOME

9920 Argyll Road, 433-DOME

TUE 4: Hebs, Harlequin, the Headpins

### TJ MAX CAFE

10805-105 Avenue, 413-9454

THU 30-SAT 1: Lisa Blaire

SAT 8-SUN 9: Open Stage

### TESTERDAY'S

205 Carnegie Drive, St Albert, 459-0295

FRI 31-SAT 1: Radio Flyer

### ZAC'S PLACE

9855-76 Avenue, 439-1901

every TUE: Open Stage Hosted by Bitter Pill

### JAZZ

#### ALBERTA COLLEGE

10050 MacDonald Dr., Bryan Hall, Rm 410

SAT 8: An Evening of Jazz: Varnia Henry &

Mboya Nicholson

#### HELLO DELI

10725-124 Street, 454-8527

THU 30: PJ Perry Trio

THU 6: the Rollanda Lee Quartet

#### LA RONDE

Crown Plaza, 10111 Bellamy Hill, 428-6611

every THU-SAT: John Fisher &

Johanna Silanpa

#### SECOND CUP WHYTE AVENUE

11210 Jasper Avenue, 421-4480

SAT 1: Lori Bamonte

#### SECOND CUP OF A

8623-0112 St, 434-0608

THU 30: Lori Bamonte

THU 6: Trio House

#### SELECT

10180-101 Street, 429-2752

FRI 31-SAT 1: Sue Moss Quartet

#### YARDBIRD SUITE

10203-86 Avenue, 432-0428

every TUE: Open Jazz Jam

root down

beginning

february 9

the black dog

will provide

whyte ave with

everything from

A-Z

10425 - 82 ave

## LISTINGS

**LOCAL PUBS****CROWN & DERBY**

13103 Fort Road, 478-2971

THU 6-SAT 8: Cal Keltet

**DOG & DUCK PUB**

180 Mayfield Common, 489-7766

every SUN: The Blue Guys: Dwayne Cannon &amp; John Towill Open Jam

FRI 31-SAT 1: Billy Joe Green Band

SAT 8-SUN 9: 100 Watt Bulb

**DOWNTOWN STEAK & PIZZA**

12202 Jasper Ave., 448-0505

every WED in Feb: Open stage

**LION'S HEAD PUB**

4440 Calgary Trail, 437-6010

every SUN: Square Dog Jams

THU 30-SAT 1: Mark McGarrigle

MON 3-SAT 8: Tony Dizon

**SHERLOCK HOLMES DOWNTOWN**

10012-101 Avenue, 426-7784

FRI 31-SAT 1: Tim Becker

**SHERLOCK HOLMES SOUTH**

10341-82 Avenue, 433-9676

FRI 31-SAT 1: AJ

**SHERLOCK HOLMES WEST**

Bourbon Street, VFM, 444-1752

FRI 31-SAT 1: Duff Robison

**KARAOKE****BAM BAM'S**7522-178 Street, 481-7474  
every other WED & SUN: Karaoke with Bam Bam Ray & Stormin' Norm**BAM-B**

4249-23 Avenue, 461-2244

every THU &amp; SAT: Karaoke

**NEAUJOLIAS LOUNGE**

5017-50 Street, 929-5515

every FRI: Karaoke

**BILLY BOY'S**

Continental Inn, 16625 Stony Plain Road, 484-7751

every TUE: Karaoke

**BLUE QUILL**

326 Saddleback Road, 434-3124

every SAT: Karaoke

**BOLLER WEST**

15120 Stony Plain Road, 484-6589

every SUN: \$1000 Karaoke Contest

**CHICAGO JOE'S**

11405-95 Street, 479-4040

every THU: Karaoke

**CHRISTOPHER'S**

86 Street &amp; Melbourne Road, 433-5794

every TUE: Karaoke

**CLIFF CLAYIN'S**

9710-105 Street, 424-1614

every FRI: Funstic Karaoke

**CROWN & DERBY**

NEIGHBORHOOD INN

13103-Fox Road, 478-2971

every TUE: Karaoke

**DANNY HACKSAW'S**

89 Street &amp; 28 Avenue, 469-4433

every TUE: Karaoke

**DOWNTOWN STEAK & PIZZA**

12202 Jasper Ave., 448-0505

WED-FRI: Karaoke; every FRI: contest

**FRANKIE Y'S**

3046-104 Street, 437-1887

every WED &amp; FRI: Karaoke

**GAS PUMP**

114 Street &amp; 102 Avenue, 488-4843

every TUE-WED: Goofy Gord &amp; Pretty Pauline's Karoke Show

**H2O LOUNGE**

10044-82 Avenue, 433-5794

every THU &amp; SUN: Karaoke

**LIBERTY LOUNGE**

SI 04-93 Street, 434-4484

every SAT: Karaoke

**OLIE'S**

9945-50 Street, 466-3232

every MON &amp; FRI: Karaoke

**PITCH WHISTLE**

9912-82 Avenue, 432-0188

every WED &amp; SAT: Karaoke

**POLAR PUB**

6825-83 Street, 413-1883

every MON: Karaoke

**THE ROOT**

Private Member's Club

10345-104 Street, 426-3150

every MON: Karaoke

**SPORTSMAN'S**

145, 8170-50 Street, 462-5656

every TUE: Karaoke

**STRATHERN**

9514-87 Street, 465-5478

every WED: Karaoke

**WILD HORSE SALOON**

Continental Inn, 16625 Stony Plain Road, 484-7751

every MON: Karaoke

**WINDONILL**

101 Melbourne Mall,

462-6515

every SUN: Karaoke

**LIVE COMEDY****DOG & DUCK PUB**

180 Mayfield Common,

489-7766

THU 30: Tim Koslo

**TUK TUKS**

Bourbon Street, WEM.

481-YUKS

THU 30-SAT 1: Jebb Fink, Dave Evil

Dave Hook

**RED'S**

WEM, 481-6420

every SUN-WED: Kenny K's Sounds of the Past &amp; Present

**SENIOR FROG'S**

11811 Jasper Avenue, 488-4330

every WED: DJ 'Shotgun' Shaun Evans

every THU-SAT, DJ BJ

**SHAKESPEAR'S**

10306-112 Street, Upstairs, 429-7234

every FRI: Women Only

**SPORTSMAN'S CLUB**

5706-75 Street,

413-8333

every Night: Dancing with DJ G

**SQUINES**

10505-82 Avenue, 439-8594

every WED: Warthog Wednesday

**CLASSICAL****ALBERTA BAROQUE ENSEMBLE**

Robertson-Wesley Church,

10209-123 Street, 467-6531

SUN 2: Virtuoso Strings

**ALBERTA COLLEGE CONSERVATORY**

Mutart Hall, 10050 Macdonald Drive,

424-1693

FRI 31: The Copper Zinc Ensemble

SUN 2: Faculty Recital-Dorothy Speers-

flute

SAT 8: Henri-Paul Sicis-piano masterclass

SUN 9: Henri-Paul Sicis-piano

**ALL SAINT'S CATHEDRAL**

10035-103 Street, 421-1263

TUE 4: Christopher Herrick-organist

**EDMONTON OPERA**

Jubilee Auditorium, 451-8000

SAT 1: the Abduction From the Seraglio

**EDMONTON SYMPHONY ORCHESTRA**

Jubilee Auditorium,

451 8000

FRI 7-SAT 8: Parade of Pops-Michael Hope

**FESTIVAL PLACE**

100 Festival Way, 464-2852

SUN 2: Capital Brass

**MCDOUGALL HOON HOUR**

McDougall Church, 10086 Macdonald Drive,

468-4964

WED 5: Heather Haydu-oboe and Corey Hamlin-piano



**PUB**  
180 Mayfield Common  
170 St. at  
Stony Plain Rd.  
(next to Country Kitchen Restaurant)

"Your place in the west end for great live music."

**JANUARY 30**

Bizarre and Outrageous Comedy Night  
Featuring

**TIM MOSLO**

**JANUARY 31 & FEBRUARY 1**

Rough & Ready  
**BILLY JOE GREEN BAND**

February 6

First Annual  
**DOG & DUCK SWIMWEAR FASHION SHOW**

February 7  
Closed Circuit  
**THE ULTIMATE FIGHTING CHALLENGE**

February 8-9

**100 WATT BULB**

February 13

The Valentine's Lingerie Show for Men & Women

February 14 & 15

The Valentine's Weekend with The Nomads

EVERY SUNDAY  
EVERY SUNDAY

**SUNDAY NIGHT OPEN JAM FEATURING THE HYRD HELP ON STAGE**

**EVERY WEEK @ PEOPLES**

**WEDNESDAY:**  
\$1.50 HI-BALLS & BOTTLED BEER UNTIL MIDNIGHT  
BY EDDIE LUNCH & HIS BUDDY NIK SAMMING, 207 BMT 10:30 NO COVER 'TIL 10:30

**FRIDAY/SATURDAY:**  
ALCORED SEACES The Best of "Alternatunes"  
HAPPY HOUR: \$1.75 HI-BALLS / \$2.25 BOTTLED BEER  
\$6.50 JUGS OF DRAUGHT / \$2.25 SHOOTERS (COVER CHARGE IN EFFECT)

**PEOPLES**  
NIGHTCLUB  
10620 - 82 AVENUE  
Sorry No Minors! JustLinx 411-0821

**N'IGGY'S**  
WE HAVE IT ALL!  
JAN. 30 - FEB. 1  
**THE JOINT CHIEFS**  
TUESDAY NIGHT SHOWCASE  
**T.B.A.**  
FEB. 4

**EVERY WEDNESDAY JAM NITE** WITH YOUR HOST STEVE HOY

**ALL FOOD 1/2 PRICE**  
EVERYDAY FROM 4-7 PM

Renford Inn on Whyte  
433-9411 10620 82 ave.

NTN • DARTS • VNLTS • NTN • DARTS • POOL • VLT'S • NTN • DARTS • POOL • VLT'S

## LISTINGS

# E-town Live

It's Exactly What's Going On Out There  
Listings are FREE • TUE Fax: 426-2889 • Deadline 3:00 pm Friday

**GALLERIES —  
SHOWS OPENING/ART EVENTS**
**ASH STREET GALLERY**913 Ash Street, Sherwood Park.  
467-1905

THE SHAPES OF ART: The Art Society of Strathcona County, Feb 8-31.

**ELECTRUM DESIGN STUDIO**

12419 Stony Plain Road, 482-1402.

ASPERA: THROUGH MY EYES: Water colors by Murray, Jan 31-Mar 1. Opening reception, artist in attendance, SAT, Feb 1, 2-5 PM.

**FAIR GALLERY**

U of A, 1-1 Fine Arts Bldg, 112 St, 89 Ave, 492-2081

NANTUCKET SLEIGH-RIDE: AN UNSOLVED MYSTERY: Gordon Harper—MFA Painting. Until Feb 9. Opening reception, THU, Jan 30, 7-10 PM.

**THE FORGE GALLERY**

Paint Spot, BSMT, 10516 Whyte Ave, 432-0240

ANNUAL GROUP SHOW: Mixed media, Matthew Brett, Kim Fjordboten, Sidsel Nasse Bradley, Cornelia Ossztoff, Gal Gail Owen, Aaron Paquette, Angela Powell, Christine Wallwein, Feb 1-28.

**LATITUDE 33**

10637-104 St, 423-5353

VISCERATE: NEW WORKS BY BEV PIKE: Large-scale paintings of nightmarish bedrooms and figures suggesting physical sensations and altered psychological states. Jan 30-Mar 14. Opening Reception THU, Jan 30, 7 PM; artist talk, 7:30 PM.

MENTORING: A POLITICAL ACT... A women's only workshop with Bev Pike. FRI, Jan 31, 7-10 PM. Free but

**MISERICORDIA HEALTH CENTRE**

16940-87 Ave, 484-8811, ext 6475

DONNA MILLER: Recent paintings. Feb 3-Mon 31 (South wing doorway corridor). NEW WAYS OF SEEING: Works by Art, 10, 20, 30 students from Jasper Place High. Until Mar. 7. (N.W. corner of main lobby.)

**ORIGINAL ART GALLERY**

Grandin Mall, 22 Sir Winston Churchill Ave, St. Albert, 460-4324

BLACK TIE: St. Albert Painters' Guild 10th Anniversary all-member show, Feb 5-Mar 1. Opening reception WED, Feb 5, 7-9 PM.

**PROFILES GALLERY**

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert, 460-4310

ART RENTAL EXHIBITION: Feb 5-22. Opening reception WED, Feb 5, 7-9 PM.

**VANDERKELT**

10344-134 St, 452-0286

HER VENUS SIGNATURE: Figurative works by Barbara Bickel, exploring feminine power. Feb 4-24.

**YI-HWA ART & FRAME LTD**

12411 Stony Plain Road, 448-1887

Oriental painting and calligraphy demonstration SUN, Feb 9, 2-4 PM.

**ART GALLERIES****ARDEN GALLERY**

215-6 Carnegie Dr, Campbell Business Park, St. Albert, 419-2676, http://www.compuartsab.ca/bozena/arden.htm

CARTOON EXHIBITION: by Michael V. Tkaczuk.

ANGELO MARINO L.E.: Sports figures, prints.

**ARTISTICALLY SPEAKING ART STUDIO**

Callingwood Sq, 6717-177 St, 487-6559

Paintings and sculptures by Jean Birnie.

**THE ARTISTS MARKET PLACE**

Westmount Shopping Centre,

111 Ave, Gross Rd, 908-0320

NATURE THROUGH PEN AND INK: Tenny Whinfred. Feb 1-22.

**READCLAW**

10403-124 St,

482-1204

Inuit soapstone carving. Northwest coast jewellery, carvings and masks; Navajo jewellery, Native crafts and pottery. Prints and paintings by gallery artists Norval Morrisseau, Daphne Odjig, Maxine Noel, Silvia Armenti and Fred McDonald, et al.

**SUCCESSION**  
10114-123 St, 482-2854.

Group exhibition by gallery artists, new work by Hendrik Bres, Rod Charlesworth, Jerry Heine, Andre Petterson, Veronica Piehnau, Phil Sheil.

**CITY HALL**

Sir Winston Churchill Sq, City Rm, 422-1780

Transit Pass Art Program mayor's edition signed by Major Bill Smith, 13 different images by local artists Jan Healey, Jean Elizabeth Tait et al. Until Feb 6.

**DALE NIGEL GOBLE STUDIO**

10439 Whyte Ave, Upstairs, 437-5846

Paintings, prints, collage.

**DOURAS DUELL**

10324-124 St, 488-4445

Group show of various artists including Robert Scott, Kevin Sehn, Michael Batty, Reta Cowley, Paul Fourmer and Vivian Thierfield. Until Feb 7.

**EAGLE ONE GALLERY**

202, 9644-54 Ave, 435-5384

Glenda Beer, Rean Beer and Ellen Neary. Until Feb 6.

**EDMONTON ART GALLERY**

2 Sir Winston Churchill Sq, 422-6223

NEW PERMANENT COLLECTION: EXHIBITION SPACES: Organized by Vancouver curator John O'Brien, professor in the department of fine art University of BC. Ongoing.

KARL BLOSSFELDT: ART FORMS IN NATURE: Black and white photographs by an early 20th century master of photography. Until Mar 23.

LOUIS MULSTOCK: URBAN ARTIST: Over 60 paintings and drawings—urban scenes, abandoned interiors, factory workers, the unemployed, homeless, nudes, landscapes and still lifes. Until Mar 23.

ARNAUD MAGGS: PORTRAITS: Photographic portraits, chefs in hats, bare shouldered figures, profiles and full faces... Until Mar 23. SOMETHING ON SUNDAYS: Join artist Laura Hill to create a cool pair of insect wings, then buzz around the exhibition KARL BLOSSFELDT: Art Forms in Nature. SUN, Feb. 2, 2-4 PM

**FOTER GALLERY**

Centennial Library, 7 Sir Winston Churchill Sq, 496-7000

ARKTYPES ROMANTICISM IN ANIMAL IMAGERY: Paintings, prints, photography, drawings and mixed media. Thru Jan.

**THE FRONT**

12312 Jasper Ave, 488-2952

Paintings by Sylvia Blashko. Until Feb 1.

**GALLERY DE JONGE**

2702A Hwy 16, Spruce Grove, 962-9505

Group exhibition, gallery artists Allan Buckell, Lil Castman, Earl Cummins, Rolf Kroha, Mary Masters, Audrey Pfannmuller, Nick Prins, Andrew Raszewski, Ivan Salinsky and Don Sharpe.

**GALERIE WOLIJEN**

http://www.wolijenart.ab.ca

Exhibit on the Internets World Wide Web.

**GIDORG GALLERY**

208 Empire Bldg, 10080 Jasper Ave.

429-5066

Works by David Bolduc, Barbara Ballachey, Marcia Perkins, Phillip Mann et al. Gallery open 11-5 WED &amp; SAT and by appointment.

**HARCOURT HOUSE GALLERY**

3rd Floor, 10215-112 St,

426-4180

HOLD IT: Newfoundland artist Kathleen Sellars, exhibition of sculptures representing sexual/sexual artistic politics. Until Feb 15.

**IML GALLERY**

10624-82 Ave,

433-6834

A selection of water colors by Joyce Kamikura. Until Feb 13.

**ICON AGE**

Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers.

**RADINA GALLERY I**

7510-82 Ave,

944-9497

Northern Images by Willie Wong. Wildlife prints by various artists.

**RAMINA GALLERY II**

9939-110 St, 413-8362

Originals and prints by Larisa, Terry Of Connor, David Kleiner, Wei Wong &amp; Kee Wong.

**KATHLEEN LEAVITT GALLERY**

10411-124 St, 488-3619

VIGNETTES: Paintings by Maureen Harvey. Until Feb 15.

**NATHANIEL GALLERY**

9921 Jasper Ave, Macdonald Place, 413-4575

ART FOR THE SOUL: Earthy, environmental and spiritual works by Jan Rosgen, Catherine Koktan, Richard Dixon. Work by Alberta and West Coast artists. Feb 2-16.

**PULSEN GALLERY**

U of A Hospital, 8440-112 St, 492-4211

EXOTIC DESTINATIONS: The travels of ten artists from Alberta. Until Mar 2.

**MANIFESTI**

10043-102 St, 433-7901

FALLING DOLLS: Lithographs by Marna Bunnell, exploring the issue of prostitution.

MIXED MEDIA POP Art and Graffiti by Stephen Wimbush. ARTIST IN RESIDENCE: Works by Derrick Lipski.

**MILICENT CORRIDOR HEALTH CENTRE**

16940-87 Ave, 484-8811, ext 6475

MEDITATION SPACE: By appointment only. Paper installation by Babar Sobon. 'til Jan 31.

**MUTTART CONSERVATORY**

9626-96A St, 496-8755

Paintings mountains by Gerta Greg Miller.

**NOBLE CACTUS**

10752-124 St, 455-9922

American Southwest original art and prints.

**OPPENHAUSER**

5411-51 St, Stony Plain, 963-2777

Permanent collection.

**PRISTINE PIECES**

201, 10324-82 Ave, 439-9026

Art by Virgil Tonn, reproductions Dul-Ju-Lee. Carvings &amp; jewellery by Alan Munro.

**PROFILES GALLERY**

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert, 460-4310

THE GROUP OF SEVERAL: An exhibition of photography. Until Feb 1.

**ROWLES & PARHAM DESIGN GALLERY**

Royal LePage Bldg 10130-103 St, 426-4035

Gallery arts.

**SELECT RESTAURANT & BAR**

10180-101 St, 429-2752

Selected works by C.W. Carson. Sculpture: By Sharon Moore Foster; Stained glass: By Dallas Schaefer. Thru Jan.

**SERENDIPITY GALLERY & FRAME SHOP**

9860-90 Ave, 433-0388

Upstairs: Paintings by Paul Jolley, gentle, joyful and mystical with dreamlike imagery. Feb 3-25.

**SPECIAL-T GALLERY**

284 Saddleback Rd, 437-1192

Original works by Cindy Barratt, Stefanie Melnychenko and wildlife artist Michael Ashton. Transl Pass Art Program mayor's edition by local artists Jean Healey, Jean Elizabeth Tait et al.

**TWO GUYS WITH PIPES**

10554-82 Ave, 2nd Fl, 448-7273

RANDAL KAY: A National Treasure.

**VANDERKELT**

10344-134 St, 452-0286

Featuring photography, painting and objects in wax by Agnetha Dyck, William Eakin, Wanda Koop. Until Feb 3.

**WEST END**

12308 Jasper Ave, 488-4892

New works from Jan Kasy, Peter Shostak and Ted Harrison. Until Feb 7.

**CRAFT SHOWS****ALBERTA CRAFT COUNCIL**

10106-124 St, 488-6111

ALBERTA VOICES: An exhibition of ceramic sculpture by Pat Matheson, Linda Stanier and Shirley Rimer. Until Feb 22.

Opening reception, artists in attendance, Feb 8, 1-4 PM.

**Discovery Gallery**

Feature working by textile artist

Bonita R. Datta.

**CITY HALL**

Sir Winston Churchill Sq, 496-8256

TASTE OF THE CARIBBEAN: Join the kick-off to Black History Month. Featuring crafts and foods representative of the Caribbean. 12-8 PM.

**STRATHCONA PLACE CENTRE**

10831 University Ave, 433-5807

DAWNA DEY HARRIS: A variety of quilts. Until Feb 6.

**MUSEUMS****ALBERTA AVIATION MUSEUM**

1141 Kingsway Ave, 453-1078

Aircraft on display and under restoration.

**ALBERTA RAILWAY MUSEUM**

2415-34 St, 472-6229

Housed in the railway station built at St. Albert in 1909.

**ARTS WEB**

8711-82 Ave, 468-6983.

www.ouest.com/reportage. www.ouest.com

EXPLOQUANIES EN PARIS (FRANCE): A major exhibition on living languages, cultures and travel. Follow the activities of Exploquanes on the Internet. Until Feb 2.

**STEPHANE SERVANT, CHANSONNIER**

Perform traditional and contemporary French Canadian songs. Fri, Jan 31, 8:30 PM.

**CANADA'S AVIATION HALL OF FAME**

Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada.

**CITY HALL**

City Rm, 492-1884, 996-8256

Mutant Conservatory Orchid Festival Display. Feb 1-28.

**CITY HALL**

McKay Ave Sch, 10425-99 Ave, 422-1970

THE SCHOOL LIBRARY

**EDMONTON SPACE & SCIENCE CENTRE**

451-3144

IMAX Theatre; Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

**JOHN WALTER MUSEUM**

Kinsmen, Hawrelak, Riverside, 496-2966

SUNDAY OPENINGS: 1-4 PM.

SUN, Feb 2: Soaps and lotions, 1-4 PM.

SUN, 9: Snowshoe Sunday, 1-4 PM.

**LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE**

N. Legislature Grounds, underground

pedway, 422-3902

Visit Alberta's premier architectural attraction.

**MUSEUM HERITAGE MUSEUM**

Scalbert P. St. Anne St. Albert, 459-1528

THE MU-ZOO-JUM!!: A stuffed animal zoo exhibit. Until Jan 31.

**MUTTART CONSERVATORY**

9626-96A St, 496-8755

A SPLASH OF SPRING: Azalias, cyclamen, daffodils...

**OLD STRATHCONA MODEL AND TOY MUSEUM**

8603-104 St, 433-4512

Paper replicas of historic sites, ships, planes, trains, birds.

**PAIRS AND RECREATION**

Kinsmen, Hawrelak, Riverside, 496-2966

BE A ... CROSS COUNTRY SKIER: Beginners &gt; Mar.

Skating Pavilion, William Hawrelak Park, 496-7275

DROP-IN CROSS COUNTRY SKI CLINIC: every SAT &gt; Mar. 8.

Gold Bar Park, 496-2966

SUN, Feb 9: Winter Wonderland Walks

Various locations, 496-7275

FRI 7-MON 13: Edmonton's Winter Festival

**PROVINCIAL MUSEUM OF ALBERTA**

12845-102 Ave, 453-9131

Dig It! Science Circle. For young families.

Dad, BUGWORLD: Until Feb 2.

**REYNOLDS-ALBERTA MUSEUM**

Wetaskiwin, Highway 13.

1-800-661-4726

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Restoration Workshops: Five workshops on museum-quality restoration. Thru Feb.

**RUTHERFORD HOUSE**

1153 Saskatchewan Dr.

427-3995

Costumed interpreters recreate daily household activities. Open daily.

SUN, Feb 9: Call Me Sweetheart, 1-4 PM.

**SCHOOL FOR SCANDAL**

Timms Centre for the Arts,

87 Ave, 112 St,

492-2495

Scandal makes the world go 'round and ears

park up as tongues wag following the

fortunes of two brothers, different as night

and day except for one thing. Feb 6-15.

WHERE THE WORLD STOPS FOR JUST A SECOND

Jasper Avenue Saturday, Feb. 1 Lori Biamonte 11210 Jasper Avenue 421-4480

Whyte Avenue Tuesday, Feb. 4 Trio House 10402 82 Avenue 439-8097

U. of A. Thursday, Feb. 6 Trio House 8623 112 Street 434-0608

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## LISTINGS

## 7 STORIES

Walterdale Theatre, 10322-83 Ave, 439-2845  
By Morris Panych. Black comedy. A man is perched on the ledge of an apartment building preparing to plunge to his death. The building's inhabitants pop in and out of windows, revealing snippets of their own lives. Until Feb. 8.

## SOUTH OF CHINA

Citadel, Shotor Theatre, 425-1820

By Raymond Storey. In the British Empire in 1925, an impulsive Canadian and an aristocratic Englishman travel to the exotic eastern reaches of Malaysia with the hopes of making their careers in running rubber plantations. They discover the ir true selves. Feb 8-Mar 2.

## SPRINGBOARDS

3rd Space 11516-103 St

Workshop West Theatre, New Play Festival. Feb 13-23.

## SWEET CHARITY

John L. Haar Theatre, 10046-156 St, 497-4470

Musical. Charity Hope Valentine is a vulnerable Times Square dance hall girl who wants nothing more than to get out of her rut and find someone to love her. Feb 7-15.

## THEATRESPOTS

Theatre, 10329-83 Ave, 448-0695

Rapid Fire Theatre, live improv. Fri's @ 11 PM.

## YUK YUKS

Bourbon Street, WEM, 481-9857

Variety Night every Wed.

## DANCE

## ALBERTA BALLET

Myer Horowitz Theatre, U of A

WED 5: Free performance featuring Aerial and *The Last I Saw...* 12:10PM

## MARGIE GILLIS

Arden Theatre, St. Albert, 459-1542

TUE, Feb 4, 8 PM.

## ORCHESTRA MODERN DANCE GROUP

Myer Horowitz Theatre, U of A

FRI 31-SAT 1: Dance Motif '97

## SWAN LAKE ON ICE

Jubilee Auditorium, 11455-87 Ave, 451-8000

TUE 11-WED 12: 3 performances

## FASHION

## THE MARRY ME TEA

422-2697, 427-3995

SAT, Feb. 8: Preview the latest bridal and wedding fashions.

## SPECIAL EVENTS

## WHITE CANE WEEK

488-4871

W.E.M., Lower Level by the Oilmen.

SUN, Feb 2: White Cane Weekend Kickoff, 1:30-1:45 PM; "MISSION IMPOSSIBLE", 1:45-3 PM,

CNIB, Retired and SemiRetired Auditorium.

WED, Feb 5: Dr. Ronald Casey "Glaucoma and Seniors: Detection and Treatment". By Dr. Ronald Casey.

## Rabbit Hill, 423-9971, 451-4949

WED, Feb 5: Downhill skiing. 7 PM.

W.E.M., Ice Palace Rink.

SAT, Feb 8: ASRB Seehawks Hockey Team vs CFCW Country Critters. 2:15-3:45 PM.

## SPORTS EVENTS

## BASKETBALL

Butterdale, U of A Campus, 492-BEAR.

FRI 31: Pandas vs Saskatchewan, 6:30 PM

FRI 31: Bears vs Saskatchewan, 8:15 PM

SAT, FRI 1: Pandas vs Saskatchewan, C, 6:30 PM

SAT, FRI 1: Bears vs Saskatchewan, C, 8:15 PM

## HOCKEY

City Room, City Hall, Sir Winston Churchill Sq, 496-8256, 430-7153

WED, Feb 5: Opening ceremonies to the Birkbeke season. 7-9 PM

## INDOOR SOCCER

## EDMONTON DRILLERS

Edmonton Coliseum, 471-KICK

FRI, Feb 7: Drillers vs St. Louis Ambush, 7:35 PM

## VOLLEYBALL

Butterdale, U of A Campus, 492-BEAR.

FRI Feb 7: Pandas vs British Columbia, C, 8:15 PM

SAT Feb 8: Pandas vs British Columbia, C, 6:30 PM

FRI, Feb 7: Bears vs British Columbia, C, 6:30 PM

SAT, Feb 8: Bears vs British Columbia, C, 8:15 PM

## SPEED SKATING

Victoria Park Skating Oval, River Valley Centre, 496-7275

TUE & THU: 5:30-8 PM

SAT: 10 A-M noon.

## HOCKEY

W.E.M., Ice Palace Rink, 488-4871

SAT 8: ASRB Seehawks Hockey Team (visually impaired) vs the CFCW Country Critters, 2:15-3:45 PM.

Butterdale, 492-BEAR

FRI, Feb 7: Bears vs Lethbridge, C, 7:30 PM

SAT, Feb 8: Bears vs Lethbridge

## EDMONTON ICE

Norlands Agincourt, 471-8183

SAT, Feb 1: Ice vs Brandon Wheat Kings

SUN, Feb 2: Ice vs Lethbridge Hurricanes

## EDMONTON OILERS

Edmonton Coliseum, 451-8000

FRI 31: Oilers vs NYI, 7:30 PM

SAT 2: Oilers vs Clagary, 7:30 PM

SUN 9: Oilers vs Washington, 6 PM

## LITERARY EVENTS

## CITY HALL

City Room, 422-8243

WED 5: Readings by the Wordworks Society, noon-1:30 PM

## MISTY MOUNTAIN MURKING

Misty Mountain, 10458B-82 Ave, 433-3512

every SUN: Open Stage Poetry and Prose Readings

## ORLANDO BOOKS

10640-82 Avenue, 432-7633

FRI 31: Poetry Open Stage

FRI 7: Norm Saca-Poetry Reading

## ROXY THEATRE

10706-124 Street, 439-3729

FRI 31-SAT 1: Crispin Hellion Glover

## MEETINGS/LECTURES

## CNIB &amp; CCE

CNIB, Society for the Retired and Semi-Retired Auditorium, 488-4871

WED 5: "Glaucoma and Seniors: Detection and Treatment". By Dr. Ronald Casey.

## PSYCHIC SOCIETY OF ALBERTA

12530-110 Avenue, 481-3469

WED 5: Native Spirituality and Drumming

## PUBLIC MEETING

Clareview Hall, 3804-139 Avenue, 496-6211

THU 6: Proposed land change for North-East Edmonton.

Overlander School, 1150 Hermitage Rd, 944-5432

THU 30: Kennedale Ravine Trails Upgrade Project

## TOASTMASTERS

City Hall, Heritage Room, 988-8563

every WED morn: Brush up on Your Public Speaking

## U OF A

Tony Lecture, B-1

WED 5: An Internship with Wild Chimpanzees: "Ancient Wisdom", a "Modern Paradigm" for Tropical Medicine. By Dr. Michael Huffman, 7 PM.

## VARIETY

## BOYS TOWN CAFE

10116-124 St,

488-6636

every SAT: Dances

## BUDDY PHIN

10112-124 St,

488-6636

every SUN: Female Impersonators Show

## DOG AND DUCK

170 Street & Stony Plain Road,

489-7766

THU 6: Swimwear Fashion Show

FRI 7: Ultimate Fighting Challenge

## EDMONTON INN

Wildrose Ballroom, 11830 Kingsway Avenue, 434-4015

FRI 31: Wayne Lee & David Powers-hypnotists

SAT 8: Chocolate Lover's Tea

## FESTIVAL PLACE

100 Festival Way, 464-2852

FRI 31-SAT 1: Christian Drama Conference

## HAWKES PARK

South Side of Great Road, 496-7275

daily: Outdoor Skating

## JUBILEE AUDITORIUM

11455-87 Avenue, 451-8000

TUE 11-WED 12: Swan Lake on Ice

## SIDETRACK CAFE

10333-112 Street,

421-1326

every SUN: Variety Night

## STREATERY

10201-100A Street, 413-6294

every MON: CD Swap

## DANCE

## ALBERTA BALLET

Horowitz Theatre, SUB, U of A,

428-6839

WED 5: The Last I Saw, Aerial

## ARDEN THEATRE

Horowitz Theatre, SUB, U of A,

492-3615

FRI 31-SAT 1: Dance Motif '97

## YARDBIRD SUITE

10203-86 Avenue,

432-0428

A comedic tale of romance, rescue and Turkish Delight

Time: 8:00pm

Admission is free

THE LINE DANCE



# CLASSIFIEDS

DEADLINE FOR CLASSIFIED ADVERTISING - 3:00 PM - MONDAY BEFORE PUBLICATION.

## FREE • FREE • FREE • FREE • FREE ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words **FREE**, providing the ad is non-profit.

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Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone.

Please, fax your ad to **426-2889**, or drop it off at the Empire Building,

**307, 10080 Jasper Avenue**

Deadline is 3:00 PM the Monday before publication.

Placement will depend upon available space

## ARTISTS TO ARTISTS

THEATRE NETWORK is now accepting submissions from young writers (under 30) for its Synchronic Festival of the Next Generation. This is an opportunity for your play, script, or story to be workshoped and then performed in our Spring Festival!

Deadline for submissions is March 24, 1997  
**SEND TO: Theatre Network, 10708 124th Street, Edmonton, AB, T5M 0H1**

For more info call Bradley Moss 453-2440

#0130

Wanted: Angelic vocals, Enigma / Delerium / Ambient / Tribal / Dance Vibe. Deal / CD imminent. Must be motivated, charismatic and spiritual. Jon 473-6106

#0130

Wanted: Two male actors, late 60-70 for student documentary project. Please call Terry 465-5283

#0123

Attention all independent, original bands. We are looking for songs to be included in our nonprofit promotional compilation series ... The Imone Projects  
Call Troy 413-0147

#0123

Be a part of the 12th annual Works Festival. The open air market provides an ideal place to sell original handmade fine arts & crafts. For info call 426-2122

#0123

Volunteer Hollywood impersonators needed for "A Night At The Oscars" March 24. Call Robin at Alberta Lung Association 492-0354

#0123

CWA is currently seeking a co-director for the production of Womanstrength 1997. The theme is humour! Deadline is Feb 28, 1997. Call 424-0287 for details

#0227

Support CWA by donating artwork for our upcoming silent auction fundraiser. Tax receipts available. Deadline is April 15, 1997. Call 424-0287

#0227

FAVA Workshops  
Tricky Low Lighting - Wes Doyle, Feb 2, 9 \$75 Members  
\$100 Non-members

#0227

Cinematography - Kathy Deugau, Feb TBA. \$75 Members, \$100 Non-members

#0227

Making Actors Understand - John B. Lowe, Mar 2, 9, 16, 20. \$85 Members \$100 Non-members

#0227

Drop by 2nd floor, 9722-102 St. to register

For info call 429-1671

#0115

2 hours and theatre buffs wanted for Walthamdale Theatre's Work-in-Progress night. Present new works or audition pieces in front of your peers and get feedback from a professional guest director! Next WIP night: February 14. For more information or bookings: Call Marlene Shone at 439-4125.

#0213

Native actor under 30 years of age wanted for "Canadian Gothic" by JoAnna M. Glass. Official entry in the Edmonton Zone One Act Play Festival. Call Petros at 434-5998 for details

#0173

Vocalist (male) needed for weekend 90's rock band. Hip, Moist, Odds, etc. Experience and good attitude required. Call 439-8532

#0130

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#0126

DRUMS! IN STOCK NOW - PEDESTAL DRUMS!  
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#0130

433-0138  
10848 82 Avenue, Edmonton

## ARTISTS TO ARTISTS

Proven director with confirmed fringe slot seeking actors in their twenties or early thirties. Call 466-8738

#0130

CWA's Isabel Miller Award has a deadline extension of Feb 28, 1997. Cash prizes. Call 424-0287 for details.

#0114

CWA's Womanstrength has deadline extension of Feb 28, 1997. Humour submissions. Call 424-0287 for details.

#0114

## ARTIST STUDIOS

Studio or office spaces available in newly renovated building with exhibition & retail spaces. Low rent, located downtown. Please call Peter 468-3888 between Mon-Fri. 10:00am - 5:00pm

#0121

Harcourt House Art Centre at 10215-112 St. Variety of studio space available. Call 426-4180

#0121

Latitude 53 Society of Artists in the Great West Saddlery Bldg Edm. Studios available. Reasonable rates Printmaking facilities at SNAP for tenants. Leave message. Ph. (403)423-5353 or Fax (403) 424-9117

#0114

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St., Info ph. 423-1492 (SNAP)

#0099

## ARTISTS WANTED

The Soutrane to Jazzland is looking to expose local photographers in a jazz / acid jazz zine. Call James @ 436-3587

#0123

Edmonton's newest zine is looking for cover art work devoted to jazz & acid jazz. Call James 436-3587

#0123

Courageous artists willing to do artwork in public wanted at the ARTISTS MARKETPLACE in Westmount Mall FREE exposure. Call 908-0320

#0130

## ARTIST WORKSHOPS

2nd Annual Songwriting Workshop at the Kananakis Ranch with instruction from Rick Beresford (Everly Brothers, George Jones) and Ron Irving (Anne Murray). May 23-25. Call or Fax 433-2050. SOCAN

#0123

Abrush Workshop for beginners. Come experiment with our abrushes. Learn the basic techniques and get some helpful hints from a professional. Sat Feb 1, 10am - noon Fee \$10. Register at the Paint Spot 10516 Whyle Ave 432-0240

#0123

## AUDITIONS

late February audition for confirmed fringe show, GARNEAU GIRLS (Three women host a Tupperware party and invite a male stripper). Need 3 females & 1 male in their 20's. 1 male late 20's to early 30's and 1 female to play early 40's

#0123

Call Real Roxy at: 454-4469, 10am to 9pm

#0123

## MUSICIANS AVAILABLE

Female singer looking for serious band to jam with. Metallica, Babes in Toyland style. Call Jenn after 6. leave message

#0123

Sarah Mc... Tori Amos style singer looking for acoustic group to sing with. Call Penny 449-0754 after 6. Southside preferred

#0123

GUITARIST with over 25 years experience, looking to work with either jazz, blues, country duo, trio, group, weekends. Just moved back to Edmonton. Call 403-455-5250.

#0123

DRUMMER, music, diploma, looking for working weekend band / evening band, all styles. Call David 430-1337.

#0116

Looking for bass player and singer. Must have own equipment and transportation. Alt. rock. Call Jack 444-4831

#0116

## MUSICIAN SERVICES

ENTERTAINMENT LAWYER ARTISTS REPRESENTATION John K MacDonald 437-4822

#0120

Wanted - High Quality Entertainment. Singles, Duos, Bands, All Styles - Comedians, Magicians, Djs, Hypnotists, etc. Call Global Agencies 436-8181 ext 22

#0126

## MUSICIANS WANTED

Vocalist (male) needed for weekend 90's rock band. Hip, Moist, Odds, etc. Experience and good attitude required. Call 439-8532

#0130

Slap bass player looking for percussion keyboardist, to form original dance / techno project. Call Rod 473-0610 after 8pm

#0120

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307, 10080 Jasper Avenue, T5J 1V9

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Fax: 426-2889

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Below Thirty Exposure seeks original, challenging short fiction that reflects the attitudes and abilities of emerging Alberta writers under thirty. For more info call 436-0181

CR0101

## ACCOUNTING

### SMALL BUSINESS ACCOUNTING

Monthly bookkeeping services, financial statements, GST, corporate tax returns, payroll and advice. Personal income tax returns including E-file. Reasonable rates. Call 436-0060

CR0227

## ANNOUNCEMENTS

VALENTINE'S DAY DINNER AND AUCTION in THE PUB, McCauley Plaza

25, 10025 Jasper Ave

February 14, 1997

Cocktails 6:30

Dinner 7:30

Tickets \$25 incl. dinner

PROCEEDS TO CANORA #248

THE CANDORA SOCIETY OF EDMONTON

For info or tickets call

Eileen or Chris 474-5011

CR0226

The Youth Emergency Shelter Society (YES) desperately needs your cash donations. Your money works to provide essential services to kids who are committed to making a positive change in their lives. PLEASE give from your heart. Call 432-YESS

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The Great Chicken plague of  
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# Tarotscopes

by Paul Compani

**AQUARIUS:** February sees a blossoming of good will and fertility in projects and in the loins. Favorable omens shine on you this cycle—things couldn't be better. Take the libido out of the deep freeze and plan for departures away from the norm—a cruise, a road trip, whatever.

**PISCES:** The "other" you may decide to take off from reality for a tad. Watch what's said and promised. February is a great month for role playing and strapping on extra responsibility. Eat properly and do something with your skin!

**ARIES:** If distraught over loves lost, then practice some closure issues—important if you want to move down the road of self-sufficiency. February isn't a good month for proposing—don't rush to a climax, it may leave you regretting your impulsive action. Plan for an accountable cycle, emotionally and financially. Nothing stops you from slapping on some cheap aftershave and smoking stogies just to look cool, though.

**TAURUS:** February's theme is balancing the intellectual you with the political you. Shoot for what has lasting gains. Playing passive is OK this period; owl it with integrity. Read the fine print and gaze mentally into other realms—you need to.

**GEMINI:** February is a blessed time of renewal, for bonding with those who really care for you. It's a pleasure-chest of a time, for resting easily on hard-won laurels. Marriage themes appear in business and personal lives.

**CANCER:** If frustrated by the same old thing, then invest time into hobbies/interests that nurture. Stop worrying about things out of your control—time passes and so will you if you don't wake up to accountability. Use some proactive thinking to get you started on a really new vision of you.

**LEO:** Goals are getting closer and it just ain't no rainbow high. Put your nose to the grindstone and charm those ever-watchful dispensers of alms—in other words, work and suck up to power by showing your power. People appreciate your mental processes. Just wear it better. Smell some flowers in passing, however.

**VIRGO:** Urges to call up and rekindle relationships with ghosts draw you like a mind-whopping fix. Straddle those desires and learn to be more physical in release of analytical what-if. Drink lots of high protein and meditate on the color blue—it may calm the pace.

**LIBRA:** By listening to your inner idiosyncrasies, you are able to rise above the average schmuck and reap the rewards. Maintain a steady system of callbacks—otherwise you're up the creek in terms of revenue. Promises made, money-wise, have to go through a major revamp if in business for yourself. In all cases, think shrewdly over expansion plans, especially when it comes to moving.

**SCORPIO:** There's so much on the agenda that your head may be spinning. Jump on opportunities as they arise—they may be fleeting. A pleasure trove of others await your many charms; do so with respect to their expectations. Legal issues need attention to fine detail, so ensure you proceed with caution.

**SAGITTARIUS:** Yeah, dreams go bust, but trying to relieve them won't change the present. Squirreling away inner demons may erupt into unwanted mood swings. February's theme is balancing the practical you with the need of love. Invest your time in self-evaluation; otherwise a bubble will be on the verge of bursting blood clots all over that neat, prim exterior.

**CAPRICORN:** A big transformation lurks around the corner. Do you renew leases (emotional or business) or do you bury them and coast for a better outlook? It's a busy period. There's muted satisfaction by expending energies. Otherwise it's just more of the same—or is it? Subtle undertones pull at a deeper you. It's a good time for a primal scream, just to release the entrenched "politeness."

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### Women seeking Men

**M**y name is Yvonne. I'm 29 yrs. old, with strawberry blonde hair & green eyes. I'm slim, well groomed, professional & well educated. I'm also a single parent who's never been married. I'm looking for a friend that's positive & of a relationship. Some of my interests are traveling, reading & entertaining. I'm considered by my friends & colleagues to be a very attractive woman, both inside & out. If you're interested, please box me. Box 6483.

**I**'m a petite, 40 yr. old female with blonde hair & blue eyes. I'm looking for friendship & casual dating. I'm young at heart, but I'm kind of shy at first, but I'm adventurous when you get to know me. I love nature walks. I'm a mother & I'm looking for a 35-45 yr. old man who's self-supporting, non-smoker, & interested in meeting someone new. Box me. Box 4444.

**M**y name is Connie. I'm 57 yrs. old, short curly grey hair & blue eyes. I'm looking for someone to talk to in interested in talking to someone else on the line. Let me set, who else? I have two grandchildren, four children & I'm separated from my husband right now. I'm a Christian & if you're interested, please box me back. Box 6887.

**M**y name is Angie. I'm 24 yrs. old, 5'2", brown hair & blue eyes. I'm pretty athletic & sporty. I like to go to the gym three times a week. I'm looking for a 20-30 yr. old man who likes to do pretty much anything & everything, likes to stay home & watch movies, & play sports in the summer. & doesn't mind going out & having a beer once in a while. & shooting some pool. Looks aren't really important, I mean they are important, but they're not everything. Give me a call. Box 5937.

**M**y name is Alicia. I'm 27 yrs. old, 5'6" tall, with blonde hair & brown eyes. I'm a smoker & casual drinker. I'm looking for friends & such to hang out with & have a good time. If you're interested, please get back to me. Box 5363.

**T**his is Tanya. I'm 5'4" tall, 125 lbs. with long brown hair & brown eyes. I'm looking for someone to warm me up on these cold winter nights. I'm not looking for an erotic talk, just someone to talk to at night when I can't get to sleep. If you're interested, give me a call. Box 5256.

**M**y name is Mel. I'm 27 yrs. old, blonde hair & blue eyes. I'm interested in a lot of different things. Just looking to meet a few new people. I may be find someone to talk to at night when I can't get to sleep. If you're interested, then so be it. If you're interested, give me a call. Box 8393.

**M**y name is Sherry. I have blonde hair & blue eyes. I'm the mother of two lovely daughters at 2 & 5 yrs. old. I spend the majority of my time with my kids. I love the outdoors, horseback riding, swimming, camping, skating & more. I also enjoy watching hockey & football. If you're interested, please box me back. Box 2661.

**M**y name is Jenna. I'm looking to meet new people & go for coffee, to get to know each other. I'm looking for someone to go with who's with a nice personality, a good sense of humor & is fun to be around. If you're interested, box me back. Box 6707.

**M**y name is Tracy. I'm 19 yrs. old, 5'5" tall, 170 lbs. I enjoy sports like skating, skating, soccer & volleyball. I like to go on long, romantic walks, dancing, movies & much more. I'm a non-smoker & social drinker. I'm looking for someone who's honest, wants to have fun & has a great personality & likes to joke around. If this sounds like you, box me back. Box 2670.

**M**y name is Dawn. I'm 26 yrs. old with brown hair & brown eyes. I'm pretty athletic & sporty. I like to go to the gym three times a week. I'm looking for a 20-30 yr. old man who likes to do pretty much anything & everything, likes to stay home & watch movies, & play sports in the summer. & doesn't mind going out & having a beer once in a while. & shooting some pool. Looks aren't really important, I mean they are important, but they're not everything. Give me a call. Box 5937.

**I**'m Janet. I'm looking for friends & such. I have blonde hair & brown eyes.

**I**'m a smoker & casual drinker. I also have a wonderful sense of humor & a high level of integrity, honesty & trust. I also kind, caring & considerate. I'm looking for someone to let you know that I'm overweight & if that's a concern to you, then so be it. If you're interested, by all means please get back to me. Box 8393.

**Men seeking Women**

**T**his is Roger. I'm a sensitive, caring, single, white male. I'm 33 yrs. old, 142 lbs. & like sports, working out & I also have a kitten who I call Sugar.

**I**'m looking for a single, white, healthy, young girl. Box me back. Box 8422.

**M**y name is Jim. I'm a 31 1/2 yrs. old, 180 lbs., white, male with short hair & glasses. I'm kind of an easygoing guy. I'm looking to spice up my life. I'm looking for a lady for a long term situation where we can have daytime encounters & pretty much a love affair is what I'm looking for. If you're interested, box me back. Box 8077.

**T**his is Robert. I'm 33 yrs. old, single, no dependents other than my dog. You should like dogs. I'm honest, trustworthy, very loyal to my friends. I enjoy fine dining, dancing, shooting a game of pool or just going out for coffee or sitting in a bar. I like to have a movie together. I'm looking for someone who's honest & that's most important. If you're interested, give me a call. Box 5319.

**I**'m a 34 yrs. old, 165 lbs. Why don't you send me a message & maybe we can get together & go for a coffee & see if we have anything in common & go from there. Box 3197.

**W**ell, let me describe myself. I'm 5'10" tall, 180 lbs., physically fit, easily fit. I like racquet ball, tennis & love downhill skiing. I own a motorcycle & like motorcycles, skidoo, quad, whatever. I like country music & country dancing. I also enjoy reading, history & other things. I like quiet evenings at home, cuddling on the couch, watching TV together & much more. I'm looking for someone attractive, not shallow, but I do believe in the initial attraction thing. Anyone 18-35 yrs. old, preferably without dependents would be nice. If you're interested, & you would like to know more, please leave me a message. Box 2654.

**M**y name is Bob. I'm 33 yrs. old & have never been married & have no children. I'm 5'7" tall, physically fit, clean-cut with light brown hair & green eyes. I'm a career educated, well employed & I'm also a reservist officer in the Canadian Forces. I enjoy swimming, running, cycling, flying airplanes & especially spending quiet times with that special lady. I consider myself to be good humored & easy to talk to. I'm also not afraid to express feelings & emotions. The woman I'm looking for would be attractive, fit, in her mid 20's to early 30's, with a good sense of humor & no dependents. She should be honest, sincere, loyal, caring, good humor-ed & employed. If you're interested, please box me. Box 4360.

**M**y name is Rick. I'm 28 yrs. old, 5'9" tall, 170 lbs., physically fit. I'm into the country life. I don't like playing head games with ladies. I'm looking for a share the loving warmth, sense of humor & a lot of laughter with that special lady. If you're interested & would like to know more, call me at Box 5319.

**I**'m looking for a long term relationship, my name is Gise. I'm 14 yrs. old, 5'7" tall, 145 lbs. Why don't you send me a message & maybe we can get together & go for a coffee & see if we have anything in common & go from there. Box 3197.

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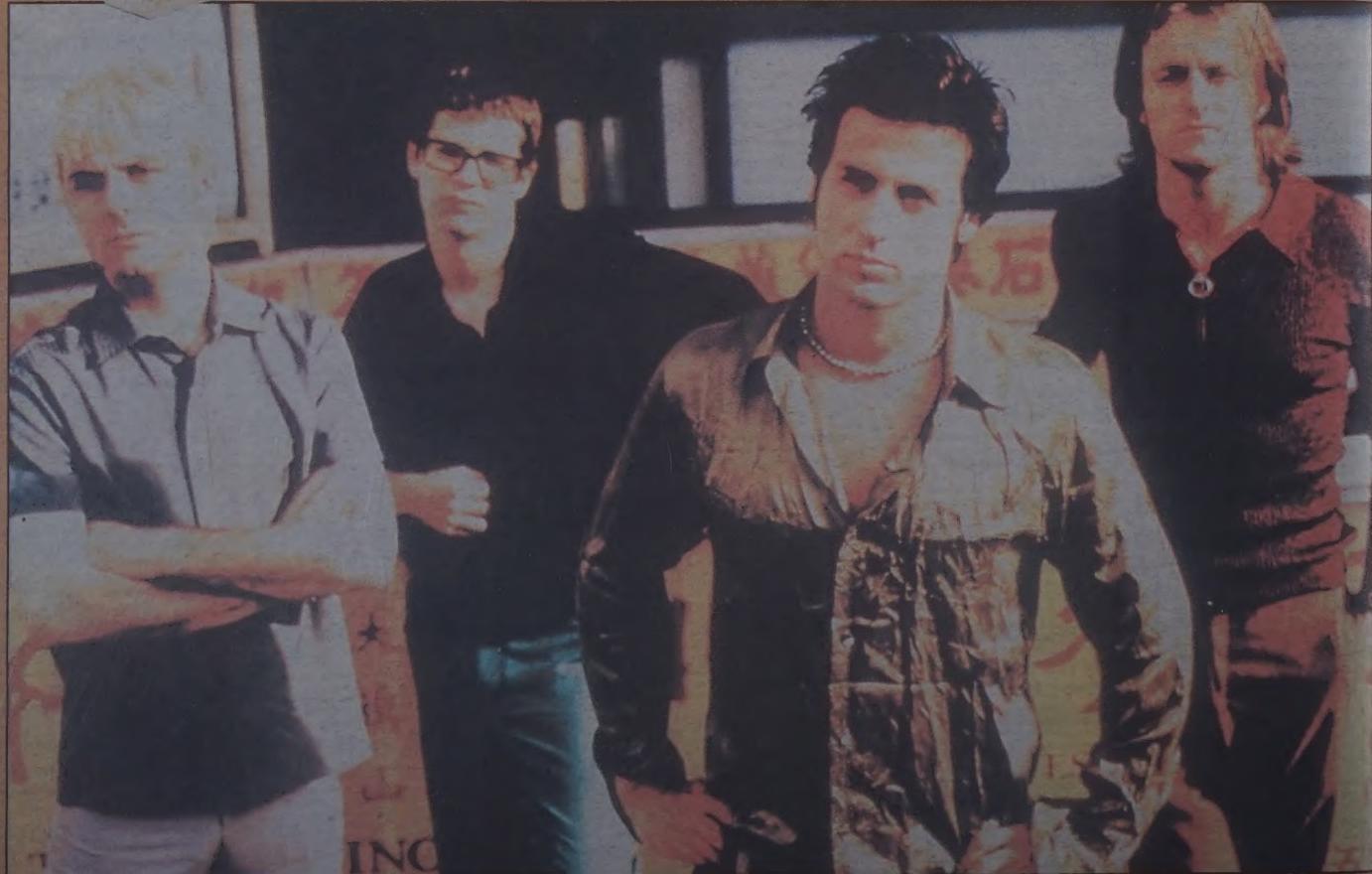
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